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POMPEII

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TATIANA WARSHER

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This little book I consecrate to the memory of

FRANK LESLIE TIMINGS

to whom I owe my knowledge of the English language. My teacher in English and my pupil in Russian, he became my best friend notwithstanding a great difference in our ages.

Better than anybody he understood all the calamities that Russia had suffered and all the sadness of the emigrant's life. Extremely gifted and diligent he could in a very short time read the works of Russian literature in the original and enjoy them.

After having brilliantly finished his course at the University of Birmingham, he occupied with honour a responsible post in the International Institute of Agriculture at Rome. He was snatched away by a very uncommon illness in 48 hours, a week before his 24th birthday and two weeks after the Silver Wedding of his parents.

He showed by his example that English gentlemen do not occur in novels only, but also in real life. To him are applicable the words: « the only grief he caused to his parents and friends was to die so young! ».

T. WARSHER.

21-VI-1929

German Archeological Institute at Rome.

Preface.

This little book is the result of my experience, of my observation of tourists. How often have they addressed me, an unfolded plan in their hands, always with the same question: « We are told you have been studying Pompeii for many years; please tell us — what are the most interesting things to see? » « And how much time do you propose to devote to Pompeii? » « Oh! we have only three hours: after luncheon we are going up Vesuvius, and to-morrow we must leave Naples ». — « Three hours are too little! » — « Yes, we know, — but better too little than nothing! ».

And in most cases it is not the fault of the visitors that they cannot freely dispose of their time. For after all whom do we meet at Pompeii? A big manufacturer from America who, not without searching of heart has left his business and who every day receives cablegrams from his partner; a director of tramways in Japan, who has spent almost the whole of his leave journeying in Italy, but who is more than satisfied at having accomplished the dream of his youth; a school-teacher from New Zealand, who had to spend a month crossing the ocean and who knows very well that this trip to Europe is the first and last in his life; an overseer of telephones in Norway: merchants and clerks of all nations, whose lives consist much more in hard work than in pleasure: after having bent over their account books for years, they at last can allow themselves the luxury of a visit to Italy to see its beauties of na-

ture and art, and of course, they must do it all in a hurry.

Is it not the duty of the specialist to help the novice? I should like them to spend these « three hours » to the best possible advantage. Every day I observe people who on arrival in the ancient city, enter into every little house or shop where there is nothing to see — and as a result go away having missed the most beautiful houses and the most interesting buildings of the town.

This little book is meant to guide the first steps of visitors, who wish to see the town by themselves.

I think that I have taken every precaution to ensure that visitors may see the town really by themselves. The houses which they have to see are marked on the plan in red, the streets are also marked. Not without intention I have described very circumstantially the house of the « Vettii » and the house of the « Golden Eros » — the visitor will have a very clear notion of the ancient house. As to illustrations, I chose from my big collection those which help one to study the ruins better and also to orientate oneself.

I cannot finish these lines without expressing my heartfelt gratitude to the *American Association of University Women* which granted me a scholarship *twice*, the very thing that gave me the opportunity to pursue my studies in Pompeii and share my knowledge with beginners.

I owe also a very great debt of gratitude to the Direction of the Excavations and Museum in the persons of the Sopraintendente Prof. *Maiuri*, the Director Prof. *Della Corte*, Inspectors Prof. *Spano* and Prof. *Mingazzini* who always gave me the greatest possible assistance.

I owe special thanks to Prof. A. W. *Van Buren* (*American Academy at Rome*) who has read my manuscript and to Mr. E. T. *Salmon B.A.* (Cantab.) of the *British School at Rome* who undertook the task of correcting my English, and reading the proofs.

The book has been written for the most part under the hospitable roof of the *German Archeological Institute at Rome.*

In the first place it is necessary to understand what Pompeii is. I shall try to make this known as rapidly as possible during the trip from Naples to Pompeii, and this without preventing the reader from enjoying one of the most beautiful views in the world.

INTRODUCTION.

The fate of Pompeii may be compared to that of a man who only becomes famous after his death. As a matter of fact, cities of the same size and condition were counted by hundreds but, naturally, the ancient historians did not interest themselves especially about Pompeii, and its name is mentioned by them no more than 25 times, and then only casually and in connection with events which were important for the whole country. It is significant that Cicero mentions Pompeii among those cities which he ranks as the best arranged; we may conclude that the city had before the first century B. C. a long historical development.

Its site had strategic and commercial advantages. It was a mound which fell steeply towards the plain through which flowed a navigable river. Formerly it lay nearer the sea — the alluvial deposits and those from the eruption of 79 A. D. have pushed the shore-line further away whereas in past ages it was no more than 500 to 600 yards distant.

The founders of the city were Oscans, who belonged to a branch of the Italic stock, and whose language presents even now many puzzling difficulties. The name Pompeii itself is probably of Oscan origin. Scholars are not agreed as to where the original nucleus of the town is to be looked for — but all agree that the Greek temple is one of the oldest buildings of the city. This temple is the best evidence we possess of that very ancient Greek influence which spread out from Cumae on the one

side and from Poseidonia (Paestum) on the other. From the knowledge we have of the history of the Etruscans we are led to the conclusion that all this part of the country came for a time under their power and influence, but that the mountain tribes east of the Samnites put an end to their sovereignty in the first quarter of the fifth century B. C. The Samnite conquerors rapidly adopted the culture of the city, but they had to keep up a constant warfare with their rough kinsmen of the mountains till at last Rome took part in the struggle, and by successive campaigns, lasting about half a century (342 to 290 B. C.), conquered Campania and under the guise of « a perpetual alliance » brought it into complete subjection. This so-called « alliance » ultimately led to a stubborn revolt of the inhabitants, known as the « Social War », but the consequence was the final subjugation and Romanizing of Campania. Pompeii had withstood a long siege by the army of Sulla, but it was taken in 80 B.C., and veteran soldiers were settled in it, the inhabitants having to give up some of their dwellings to make room for them. From this moment begins the « Roman » period in the history of the city. This Romanizing is reflected not only in the architecture and in the wall-paintings, but in the whole life of Pompeii. In the Samnite period it was more the abode of the land-owner, who preferred to dwell in the city and thence to manage his farms. In the Roman period the land-owner did not of course disappear, but at every step we meet with houses of business people who not only worked for their fellow-citizens, but traded also with dwellers in the vicinity. The fact that Pompeii stood on the trade routes produced, as a consequence, a disproportionately large number of bars.

taverns and inns, which gave the city a « petits bourgeois » stamp. In spite of this, the visitor will find dwellings which have preserved their noble character, but alas! they will not be very numerous.

At all events the city flourished. The inhabitants worked, traded and found diversion in the theatres and still more in the amphitheatre, until a terrible disaster occurred: the earthquake of the year 63 A. D. We know nothing about the loss of life and Seneca tells only about the demented. The inhabitants did not abandon their city but proceeded to rebuild it, and thus began the last period in its story.

We devote these pages to the history of Pompeii in order that the visitor may remember that he examines a completely developed town, where every epoch has left its mark.

The earthquake was only the prelude to the final catastrophe which came 16 years later, in August 79 A. D. We will let Pliny speak. At the time of the catastrophe he was only 17 years old, but in his ripe old age he reconstructed all that survived in his memory in the following two letters to Tacitus:

LETTER XVI. — *Pliny the Younger to Cornelius Tacitus.*

As you ask me to give you an account of my Uncle's death, so that you may hand down to posterity an exact relation of it, and of the awful disaster that occasioned it, I now comply with your request, which deserves my acknowledgment; for if in your writings you commemorate the fatality, it will be rendered famous, and my Uncle's name will be for ever illustrious.

Having lost his life in the fearful catastrophe which destroyed and laid waste many towns and villas on the coast of a most charming country, which it seems to me, should pro-

mise him an everlasting memorial, and although my Uncle himself has written many imperishable works, yet I am fully persuaded that the mention of him in your immortal writings will render his name for ever renowned.

I esteem happy those persons to whom the gods have bestowed the gift of doing actions, like his, worthy of being related, or of relating them in a manner worthy of reading. Still happier are they who are possessed of both of these talents, and in the van of such persons my Uncle may justly be placed as his own works and your history will fully prove. Indeed I should have written to you an account of the disaster, even if you had not requested me.

My Uncle was in command of the naval fleet at Misenum. On the 23rd. of August A. D. 79, about one o'clock in the afternoon, my mother drew his attention to a cloud extraordinary in size and shape. He had taken a rest for a while in the sun, as his having thrown himself on a couch where he was studying. At my mother's call he rose and ascended a slight eminence from where he could observe this phenomenon better. It was difficult to distinguish, in the distance, from where the cloud was rising, but it afterwards appeared clearly that it was from Vesuvius.

To describe its appearance exactly I cannot do better than to liken it to a pine tree rising to a great height and spreading out, as it were, into great branches, by a sudden gust of air which impelled it upward at first, causing it to expand, and then to decrease by the pressure of its own weight. At times it appeared of a white colour, and again dark and spotted, changing colours according as it was impregnated with earth or cinders.

This extraordinary prodigy surprised my Uncle, and as he was a man of learning, he decided to investigate it. For this purpose he ordered a boat to put to sea at once, and gave me leave to accompany him if I wished.

However as he had given me something to write out, I replied I would rather stay and keep to my studies.

As he was leaving the house, carrying his tablets with him, he received a note from the wife of Bassus whose villa was at Rectina (1) at the foot of the mountain, entreating him to come to their rescue, as they were greatly frightened, and seemed to see no way of escape but by sea. My uncle thereupon changed his intention, and what he first desired to do only for scientific purposes he now determined to perfom under a noble and altruistic impulse. He therefore ordered the galleys to put to sea purposing to go to the aid not only of Rectina, but also of the numerous towns along that beautiful coast. He hastened to the spot from which everyone was fleeing, and he steered his course to where danger seemed greatest. Calmly and with great presence of mind he made and dictated his observations on the phenomena of that dreadful scene. He approached so close to the mountain that the ashes and cinders which were becoming each moment thicker and hotter fell into the ships, and not only these but also pumice stone and pieces of burning rock. The danger now was of the ships going a-ground by sudden retreats of the sea, and they were in peril likewise from the huge masses that came down from the mountain, and prevented those on shore to embark. He was now u n d e c i d e d whether to continue or to return to Misenum, but the pilot said to him « F o r t u n e favours the brave, let us go to where Pompo-

(1) There is some uncertainty in ancient mauuscripts and also in printed editions as to the reading of this passage. The name of Rectina is generally taken as being that of the wife of Bassus. However we are of the opinion that Rectina is the name of a town which most likely stood in the immediate vicinity of Herculaneum, from which is probably derived the modern name of Resina, a town built on the buried city of Herculaneum. This theory seems to us to be supported by the passage immediately following, which reads : « He therefore ordered the galleys to put to sea purposing to go to the aid not only of Rectina but also of the numerous towns along that beautiful coast » which leaves no doubt that the author alluded to a town and not to a person.

nianus is ». Pomponianus' residential place was then at Stabiae, a town on the shore, separated by a bay formed by the sinuosity of the land. My Uncle then put farther out to sea as soon as the wind was favourable, and although not in actual danger for the moment, yet he deemed this advisable as the wind was blowing dead on shore, and might increase. As he had already sent his baggage on board, he was able to reach Pomponianus whom he found in a state of great alarm. He encouraged him not to give way to fright, and more effectually to calm his fears, he himself appeared unconcerned and ordered a bath to be prepared, then, having bathed, he sat down to supper affecting a cheerfulness which, if not real, was at least heroic.

Immense flames now expanded from Vesuvius which the darkness of the night rendered bright and luminous. To allay the apprehensions of his friends he assured them that those flames were caused by the burning villages that had been abandoned by the inhabitants who had fled.

He then retired to rest and slept soundly, thus clearly showing what little apprehension of danger he had, and his breathing being heavy and sonorous on account of his corpulence, was heard by the attendants waiting without. As the court was beginning to be filled with stones and ashes, it was necessary to waken him, for if he remained longer it would have been impossible for him to get out. He accordingly arose and sought Pomponianus and the others who had been too anxious to think of sleep. They instantly held a consultation as to whether it would be better to trust to the protection of the houses which now rocked more and more frequently as if violently shaken from the very foundation; or to seek the open country where however the calcined stones and burning cinders, though light, were falling in constant showers threatening destruction to everything. At last it was resolved to attempt the open fields, to which all hurriedly agreed, and my Uncle on calm reflection adopted it. They all then tied pillows

and napkins on their heads as a protection, with no other defence against the showers of stones that were falling.

It was now day, but the darkness was thicker than the darkest night, and was relieved only by torches and other lights. It was decided to go further along the sea-shore and see if it would be safe to go on board the ships, but this was found impossible as the water was greatly agitated and the waves running high, consequently they all decided to remain temporarily on shore. A sail cloth was then spread for my Uncle who lay down upon it, and called twice for cold water which was given him. He was however immediately obliged to rise, for the flames causing a strong whiff of sulphur had dispersed the party. Assisted by two of his attendants he raised himself from the ground but instantly fell down dead, suffocated, I believe, by the noxious vapours, as he had always been afflicted with a weak throat which at times was inflamed. For three days the darkness continued when, as soon as it was light, his body was found intact and uninjured, in the same dress which he had worn when he fell, and he looked as if sleeping.

During all this time my mother and I remained at Misenum, But as this has no connection with your history, and as you merely requested particulars of my Uncle's death, I will conclude here, simply adding that I have faithfully related to you what I have myself been either an eye witness of, or received notice of immediately after the sad event, and before there was time to vary the truth.

You will therefore cull out of this whatever may be useful to you as a historian; for writing a letter to a friend is one thing, and writing a historical event for the public is another. Adieu.

Letter XX. — *Pliny the Younger to Cornelius Tacitus.*

It seems that the letter I wrote to you at your request, concerning my Uncle's death, has awakened in you a desire

to know something of the terrors and dangers which I suffered while I remained at Misenum, for I believe my narrative ended there.

« Though my soul recoils with horror, my tongue shall tell the story » (1).

When my Uncle left us I spent some time at my studies which indeed had been my reason for staying behind, till it was time to take my bath..,..

For some days previous there had been frequent shocks of earthquake, but this not being unusual in Campania, did not alarm us very much. However the shocks on that night, August 23. A. D. 79, were so violent that they actually overturned everything around us. I was about to awaken my mother when she rushed into my room; we left the house and sat in the open court which occupied a space between the building and the sea. As I was then eighteen years old, I know not whether to call my behaviour at this critical juncture temerity or folly, but I occupied myself in reading Livy, even making extracts from that author, as if nothing serious was happening around. Just at this instant we received a visit from a friend of my Uncle's, who had lately returned from Spain, and he, seeing me engaged in reading, as I sat with my mother, reproved her for her calm demeanour, and me for my heedless unconcern; but I continued my reading. The morning dawned with a feeble light; the houses tottered around us, and though we were on open ground, the place was so restricted that it was unsafe to remain there any longer as we were in imminent danger, and so decided to get away from the town. We were followed by a crowd of panic-stricken people, and as to a terror-smitten mind the suggestion of another is always better than its own, they pressed upon us so closely as to impel us onwards on the road. When we got a convenient distance from the buildings we stood still in the

(1) Virgil, Æneid, Book; v. 11.

midst of a most dangerous and fearful scene. The vehicles we had o r d e r e d to be drawn up, were swayed backwards and forwards, though on level ground, nor could we stay them, even when we tried to do so with great stones. The waves of the sea rolled back on themselves and seemed driven from the shore by the convulsive motion of the earth; the water had receded from the land, leaving dead fishes on the shore. On the land side a black and ominous cloud in which every now and then were zig-zag flashes of light, showed behind it masses of flame like sheet lightning but much larger.

Upon this our Spanish friend, whom I mentioned above, energetically urged my mother and me to get away saying, « If your uncle be safe, certainly he wishes you to be in safety too, but if he has perished, no doubt he desired that you should not; why do you delay to escape? » We replied that we could never think of our own safety while we were uncertain as to his. Upon this our friend left us in great haste to escape from danger.

The cloud which had already enshrouded Misenum and the island of Capri now began to descend and spread itself over the sea. My mother urged and begged, even commanded me to make my escape, saying that I was young and could easily get away from danger; as for herself escape was impossible on account of her age and corpulency; and she added that she could willingly meet death if she knew that she was not the occasion of mine. Not only did I absolutely refuse to leave her, but taking her by the hand I compelled her to go with me. She complied reluctantly, reproaching herself as being the cause of my delaying to escape.

The ashes were still falling on us but not very heavily. I looked back and saw behind us a dense black cloud that seemed to follow us, as it spread itself over the land. « Let us get away from the high road ». I said, « while we can see before us, for if we should fall on the road we should be trodden over to death in the darkness by the crowd behind us ».

Night fell soon, not such a night as when the sky is clouded and there is no moon, but that of a closely-shut room where no light is burning.

The lamentations of women, the wailing of children, and the shouts and blasphemies of men echoed around us in the darkness; women calling their children, all crying aloud for their relatives and friends, endeavouring to recognize each other by their voices; some bewailing their own fate; others calling on death to deliver them while they were in terror of death, and some invoking the gods to aid them, the majority being convinced that there were no gods, and that the end of the world, of which they had heard, had come.

There were some who increased the terror of others by imaginary or wilful exaggerations, by declaring that Misenum was on fire and partly destroyed and their exaggerations found credence with the terrorised people.

The atmosphere now became clearer but it seemed that this was only the presage of approaching flames rather than the dawn of morning, and it proved so, Again gross darkness enshrouded us, while the fire fell, though at some distance from us, but a heavy shower of ashes rained upon us which we were obliged continually to shake off, or else we should be entirely covered with them and crushed to death. I might boast that not a sigh, nor an expression of fear escaped me during the whole of that terrible scene, as I felt the miserable yet over-powering consolation that in this terrible calamity I was perishing with the world itself.

Day broke at last, and the darkness gradually disappeared: the sun gave a feeble light, as if in partial eclipse, and we saw every object around covered with ashes as if changed by a fall of snow hiding the landscape from our view. We now returned to Misenum and refreshed ourselves as well as we could, but we passed a most anxious night between hope and fear; for the earthquake shocks still continued, while many persons, maddened by fear, ran wildly about, increasing their

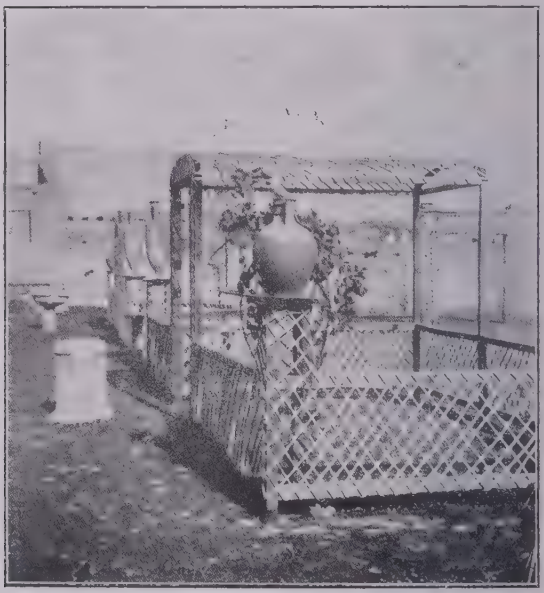
own terror and that of others by foolish prognostications. Notwithstanding the danger my mother and I had passed, and which still threatened us, we decided to remain where we were till we could get tidings of my Uncle.

You will read this account without any idea of inserting it in your history, an honour it does not merit, and in truth you must attribute it to your own request, as it seems not worth even the trouble of a letter. Adieu.

We have indications that the Emperor Titus appointed a special Senatorial Commission which was to reconstruct the cities or at least to help survivors. The idea however of restoring the cities had to be quite abandoned. Herculaneum was literally submerged under mud; Pompeii was hidden under a layer of ashes, and only here and there peeped out the upper parts of buildings. We do not know whether the Commission helped the inhabitants, who lost all their fortune, but the latter did everything to save at least remnants of their belongings.

In the years 1594 to 1600 the celebrated architect Domenico Fontana drove a channel right through the city but did not notice the buried remains-a wonderful stroke of luck for science! If the excavation had begun in the XVIth or XVIIth century we should have fallen heir to an entirely destroyed city. As it is, the excavations took place far too early, in the year 1748. The level of knowledge of ancient history was then too low for men to understand the full importance of the destroyed city; Pompeii was merely looked upon as a wellnigh inexhaustible mine of objects with which to fill the Royal Museum at Naples. Giuseppe Fiorelli, whose monument is in the Forum, carried on excavations between 1862 and 1876

more skilfully and more systematically. But really scientific excavations date only from 35 years ago, when the House of the Vettii was brought to light. Every year methods are perfected and the visitor will appreciate them in the recent excavations.



A reconstructed garden. VIII. 7, 5,

A few necessary preliminary remarks about the

POMPEIAN HOUSE.

The oldest houses in Pompeii were not the homes of savages. They were inhabited by a people who knew how to read and write, who took part in the administration of their city and had a more or less developed strategy in war.

We know the type of small Italian house, which had only one room, from the burial urns, which had the form of a house. We reproduce one of these, found in the outskirts of Florence. (fig. 1.)

The most interesting feature for us is the square opening in the roof, which served for the lighting of the room, for ventilation, and as an outlet for smoke from the hearth. Furthermore through this opening fell the rainwater, which was used for household needs. The walls of this dwelling were black from the smoke, and as a general rule it was so badly lighted that, to those who entered from the outside, the whole dwelling was dark. That is the reason why this room was called *atrium: ater* means black in old Latin.

With the growth of the needs of the inhabitants one room did not suffice. The hearth was transferred to its own special chamber *culina* or kitchen. The bed of the owner and his wife, *torus genialis*, was first of all placed in the room opposite the entrance and behind the atrium, and in the course of time it was

Fig. 1. A burial urn in the shape of a house,

transferred to one of the side-rooms which were situated on both sides of the central chamber. This latter continued to be called *atrium* although the smoke from the hearth no longer blackened its walls. The square opening served now for lighting and ventilation and also for collecting rain which fell in a rather shallow rectangular basin, *impluvium*. The square opening was called « *compluvium* ». (fig. 2). Next to the impluvium stood a stone-table usually of marble or travertine. It was a kind of survival of the former house-hearth. Varro calles such a table

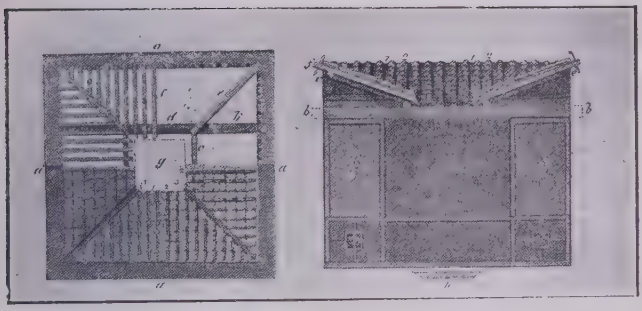


Fig. 2. The arrangement of the roof. Compluvium.

Fig. 3. Atrium in the house of General Championnet.

Fig. 4. Table in the house of C. Vibius VII, 2, 18.

gratibulum. Many of them were very beautiful (fig. 4 and 5).

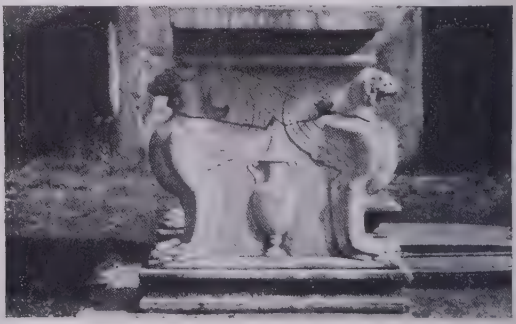


Fig. 5. Table in the house VII, 12, 23.

It was very inconvenient to enter the living rooms directly from the street. A passage, *fauces*, was added to separate the atrium from the street; in many houses a *vestibulum* was built, i. e. a space between the front door and the street. (fig. 6).

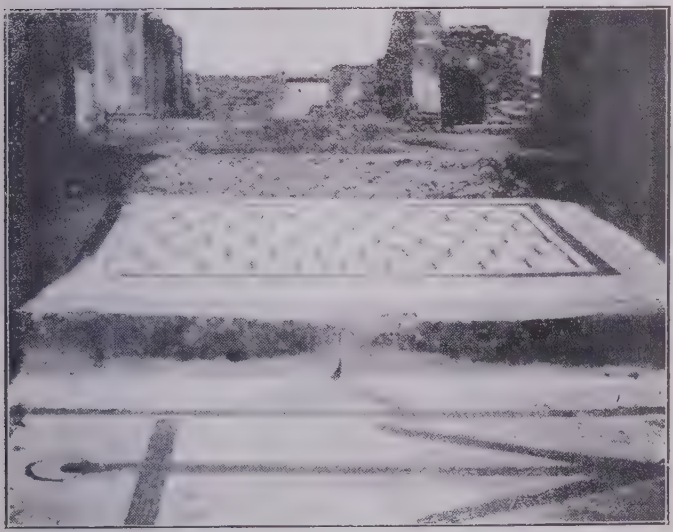


Fig. 6. Entrance (vestibulum) in the casa dell'ancora nera (house of the Black Anchor). VI, 10. 7. Via di Mercurio.

The *tablinum* was a room behind the *atrium* (fig. 7) opening into the latter with its whole width. Here stood the bed of the master, but in time it was transported into one of the side rooms of the *atrium*, « *cubicula* ». The *tablinum* had served as a dining

room; with the further enlargement of the house the *tablinum* became a kind of a reception room of the master. The people took their meals in the *alae*

Fig. 7. Tablinum in the casa del Marinaio (house of the Seaman) VII, 2, 15.

« wings », deep recesses on the sides of the *atrium*. In time special dining rooms were arranged, mostly on both sides of the *tablinum*.

This is the scheme of the ancient Latin house. In the time of the Hellenistic influence, to this part was added the rear part, which had gone through its evolution in Greek lands and then was united with the Latin house. If in the Latin part the central room was the atrium with its opening, so in the Greek part the central room was the *peristyle* — a yard — or rather a garden surrounded by a colonnade (fig. 8, 9, 10). On the floor of the atrium was a shallow basin in which the rain water fell — and then filled the underground cistern — in the peristyle were basins filled with the water from the aqueducts.

Fig. 8. Peristyle in the casa del gallo, VIII, 5-6, 2.

In fact, with the invention of window-glass and the development of the aqueduct, the roof-opening of the atrium and the atrium itself ceased to be necessary. The centre of the life in the house was carried on into the peristyle and surrounding rooms. In several houses the atrium became a kind of antechamber of the peristyle and the surrounding rooms

Fig. 9. Peristyle in the casa dei capitelli colorati (House of the Colored Capitals) VII. 4, 51.

were re-arranged as storerooms or rooms for slaves. Next the peristyle also were built the dining-rooms, *triclinia:* the name is derived from *three couches*, so called, because the Greek custom of reclining beside the table was introduced. The couches were very often

Fig. 10. Pseudo-Peristyle in the casa della parete nera (House of the Black Wall) VII, 4, 59.

moveable. But there were also triclinia in the open air and then the couches were of masonry. (fig. 11) In a number of houses there were fine apartments designated by the name *oecus*, a dining room especially for notable occasions. Several houses had an *exedra*, a broad, deep recess corresponding to the tablinum. Between the atrium and the peristyle was a passage, the *andron*, so that people sitting in the tablinum were not disturbed. Finally the houses

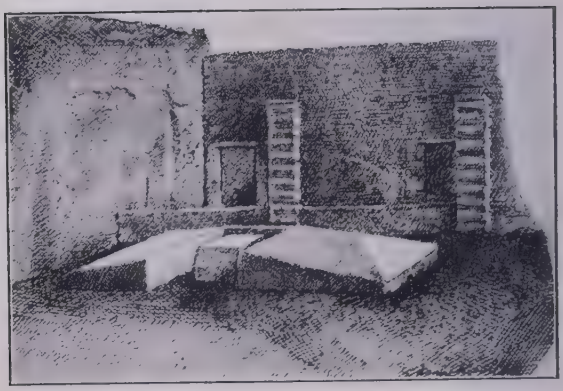


Fig. 11. A typical triclinium.

Fig. 12. The reconstructed garden in the house of the Black Anchor (VI, 10, 7.

were provided with a side-entrance, a *posticum*. In many houses the gardens are now reconstructed. For this we must thank especially Prof. Spano and Engineer Cozza. (fig. 12).

The staircases are the best evidence that almost all the houses in the town had a second story.

The visitor knowing the ancient languages will notice that the names of the rooms of the first part of the house are all Latin, *atrium*, *cubiculum*, *tablinum*, *alae*, *fauces*, *vestibulum*. The names of the rear part are all Greek, *peristyle*, *oecus*, *exedra*, *andron*. It is the best evidence of the different origin of each part. (fig. 13).

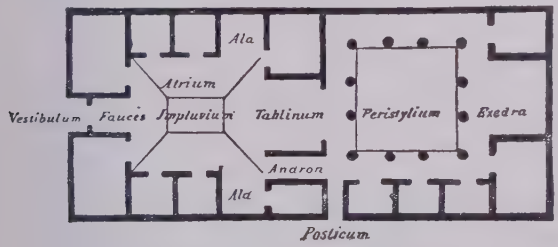


Fig. 13. Ideal ground-plan of a Pompeian house.

This is the scheme of the house in Pompei. But it is very unfortunate that in the limited time that the visitor has, it will not be possible for him to see all the variations in the adaptation of the scheme. We are of the opinion, that every Pompeian house has its own individual physiognomy. We shall be very glad if the visitor has this impression after he has seen the eighteen houses described in this little book.

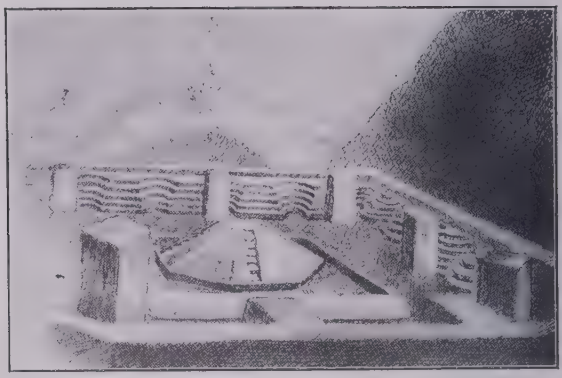


Fig. 14. The fountain in the house of Apollo. VI, 7, 23.

Fig. 15. Wall-painting in the house of Romulus and Remus. VII, 7, 10.

Fig. 16. Wall painting in the house of Adonis. VI, 7, 18.

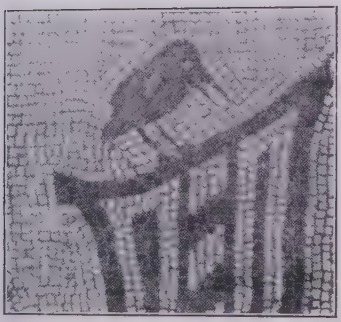


Fig. 17. Mosaic floor in the house of Caesius Blandus VII, 1, 41.

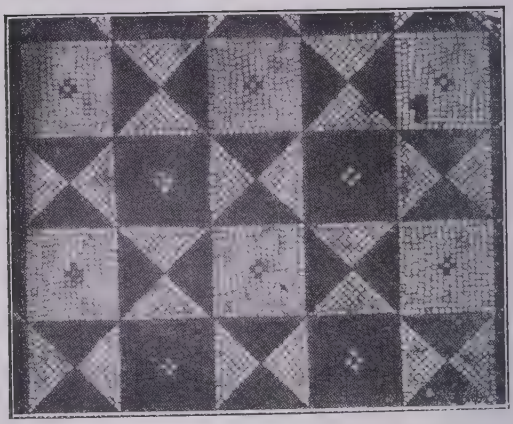


Fig. 18. Mosaic floor in the house of Popidius Priscus VII, 2, 20.

RUINS.

In our opinion it is advisable to begin the visit to Pompeii from the Sea-Gate (Porta Marina) because this is near the Forum and the visitor will all the more easily understand the plan of the city.

Tickets are sold immediately on the right of the entrance. A path planted on both sides with trees leads to the turn-stile. Here the visitor must leave any parcels he may have with him, but he is allowed to take a camera into the old excavations; when entering the new excavations the camera must be left in charge of the custodian.

The path turns and leads to the Sea-Gate (fig. 19). The fortifications of Pompeii lost their strategic significance after the city's complete adherence to Rome, but they protected the city against malefactors. The Sea-Gate was reconstructed, as were the other gates of Pompeii, during the Social War. It was closed to heavy carriages; only traders especially fishermen, were allowed to push in their hand-carts. For pedestrians a path was reserved on the left side. On the right side is a Museum arranged in the substructures of the area of the Temple of Venus. The visitor who has visited the Naples National Museum will not see a great deal that is new to him; a visit is indispensable however in order to have a look at the plaster casts of persons who perished when their native town was destroyed. During the eruption, the inhabitants sought safety in flight, but as the ashes and fragments of pumice stone rained down more and more thickly. the fugitives fell under their loads and were suffo-

cated by poisonous gases, the ashes covering them entirely, men, women and children together. With the ashes, a rain must have fallen, which caused the enveloping mass to harden immediately. The buried bodies decomposed little by little, only some parts

Fig. 19. Sea-Gate (Photo *Alinari*).

of bones remaining intact, and thus cavities were formed which had the shape of the bodies. It has been possible to fill the cavities with soft plaster, and thus obtain plaster casts of the people who were destroyed. In many cases these casts give us a very

clear and impressive idea of the suffering endured. We may notice a gladiator with his characteristic belt, who died quietly yielding to the inevitable; a young woman, lying flat on her face, a boy of 10 to 12 years of age, an elderly man who covered his mouth with his clothing, hoping to avoid suffocation, finally a dog that died in terrible pain. His collar attached to the ring tells us that in the hurly-burly of events he was forgotten and was not freed from his chain. By the same means are obtained casts of trees, cupboards, ladders and other wooden things. This method was invented by Giuseppe Fiorelli.

We direct our steps to the Strada Marina (Marine Street) and hasten to the Temple of Apollo. The streets are paved with polygonal blocks of basalt, the side-walks being often paved with small stones or mosaics. At convenient intervals in the roadway are large oval stepping-stones which were especially useful when there was heavy rain, for the water flowed in torrents. But it seems that, even in dry weather, the streets were wet, for water from the numerous fountains in the houses flowed down into the streets, rough drains passing under the atria and being prolonged under the fauces and side-walk. These stepping-stones may have suited pedestrians, but for draft animals they were difficult, even though the harness of those days gave them greater freedom The deep ruts show that traffic was by no means inconsiderable.

The visitor will notice on the way a small marble relief on the left, probably the shield of a corporation or, as some archeologists suppose, the sign of this quarter of the city (fig. 20).

Fig. 20. The sign of a city quarter, or, possibly, the emblem of a corporation.

The temple of Apollo.

A court surrounded by porticos; in the middle of the court an altar just in front of the broad steps leading to the *podium* where arose the sanctuary or **cella** — such is the scheme of the temple. It belongs to the age of the Samnites, but was rebuilt more than once. Apparently it was not much dam-

aged during the earthquake, but nevertheless it was reconstructed, of course according to the taste of the late period, i. e. it was coated with stucco and painted with frescoes in the late style (fig. 21).

The porticos were in two stories, the second of which has fallen down. The lower row is of Doric

Fig. 21. Temple of Apollo.

columns, the upper was of Ionic; we shall often see this combination in Pompeii. The first architrave is Doric with finely carved triglyphs. The statues of Artemis and Apollo, placed before the porticos, are copies, the originals being in the National Museum.

The chief statue which adorned the cella has not been found, but inside the cella, on the left, is the so called *omphalos* (navel), the symbol of Apollo. An omphalos stood also in the greatest sanctuary of Apollo, that of Delphi, its meaning being that this temple of Apollo was the centre of the world. The floor is paved with marble. Two columns only of the persistyle are preserved on either side. Remains of the marble slabs which lined the walls may be seen on the side of the steps. The Ionic column of white marble on the left of the steps carried a sundial: a small slab bears an inscription with the names of L. Sepúnius and M. Herennius who presented this sundial to their fellow-citizens. The other *quattuorviri* i. e. two *duoviri* and two *aediles*, erected the altar —

M. Porcius. M.F.L. Sextilius/ L.F.C.N Cornelius/
C.F.A. Cornelius/ A.F. IIII. Vir. DDSF. LOC.

Nothing remains of the paintings on the back wall of the porticos, although we know from the excavators' reports that there was a cycle of illustrations of the Iliad. Some of these pictures are in the Naples Museum. The court of the temple is separated from the Forum by large pillars and between them is a beautiful view of the Forum.

We cross the « Strada Marina » and enter the Basilica.

The Basilica.

The Basilica is not only the greatest and most majestic but also the most Hellenistic public building of the city: the name is Greek; the Hellenistic kings, *basileis*, built in their towns covered colonnades where people were sheltered against rain and

violent sun. Primarily the Basilica was an exchange where buying and selling took place but there were days when it served a quite different purpose — as a law-court.

We enter through the side (north) doorway (the chief entrance is on the east fronting the Forum). The plan of the Basilica is very simple: an oblong interior court surrounded by porticos; facing the entrance, behind the colonnade, is a raised platform, likewise surrounded by a colonnade. This was the *Tribunal*, which the judges « Duovirs » reached by means of a flight of wooden steps. Under the tribunal was a room where the seats of the judges and the benches of the witnesses were stored. The lookers-on who came to see and to hear the trials probably stood in the body of the hall. There is no doubt that the Basilica was a haunt of idlers and loiterers for they have left a great number of graffiti. Here was found a well-known graffito:

« Admiror paries te non cecidisse ruinis
qui tot scriptorum taedia sustineas ».

(I wonder, wall, that thou art able to bear so many absurd scribblings without falling into ruins). But one of these scribblers, Caius Pumidius Dipilus, has rendered us a signal service: he not only left his name but also the date, and so we know that the Basilica existed as early as 78 B.C.

Six large pillars separate the Basilica from the Forum; between them were iron gates, which were closed at night. Upon the four basalt steps which stretched along the whole width of the edifice stood six columns connected with narrow walls and forming a very imposing porch. The beautiful Ionic capital perhaps belongs to one of these columns. Of the 28 interior columns surrounding the court are preserved

the stumps only; the visitor should notice how the shaft of each is built up of round and pentagonal brick (fig. 22). They were from 32 to 33 feet high,

Fig. 22. Remains of an inside column.

and supported the roof of the porticos, the interior court being open to the sky. The side walls in the bottom story are decorated with a row of engaged columns with the interstices adorned with stucco

imitations of colored marbles (fig. 23); the second story consisted of a wall containing windows alternating with series of short columns. Fragments of

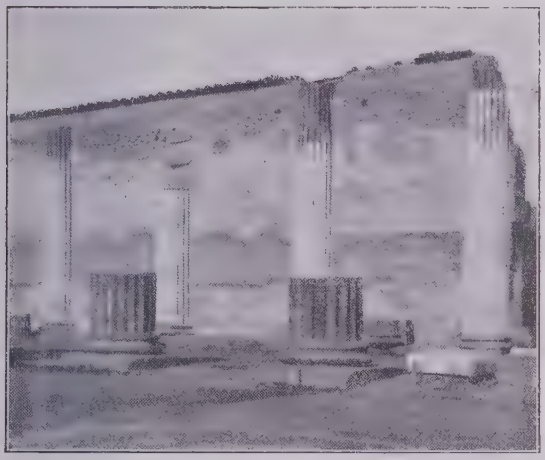


Fig. 23. A side wall.

the shafts of small columns and their Ionic capitals are lying near the wall (fig. 24).

We should stop for a minute at the chief entrance of the Basilica and from there take a view of the whole building, the tribunal of which forms so beautiful an architectural achievement. The Basilica, we repeat, in the simplicity and purity of its lines, is the most imposing edifice in Pompeii.

Fig. 21. Fragment of a small column from the upper part.

Forum.

We now find ourselves on the south side of the Forum which was quite closed to vehicles and was reserved for pedestrians. The Forum was the meeting place of the citizens. It was the heart and brain of the city: here measures were taken for the common welfare; hence went forth the orders of the City Fathers; here were written on the columns and walls the decrees issued at Rome. No private house adjoined the Forum: it was surrounded by public buildings only. The Forum has its long and complex story: in the beginning it was much smaller; greatly damaged during the earthquake, it was in process of reconstruction when the final disaster came.

Essentially the Forum is a large peristyle, i. e. a court surrounded by porticos. The columns are not uniform, but are of two kinds; the older ones of grey tufa were gradually replaced by those of white travertine. The porticos were in two stories, the lower of the Doric, the upper of the Ionic order, the upper gallery being reached by three staircases. The pedestals belong to statues which filled the Forum and which were taken away after the eruption. To the statues of persons who had rendered special services to their fellow-citizens were gradually added statues of members of the Emperor's Family.

Fig. 25. A piece of marble entablature, Building of Enmachia.

The arched structure at the south end is identified by Prof. A. Van Buren as a *Janus*.

On the South side are three adjacent Municipal buildings. The South-East corner is occupied by the *Comitium*, a court where the city elections were held, for the city remained self-governed in the period of the Empire. The large oblong building, the front of which is on the East of the Forum and the

side wall in the Strada dell'Abbondanza, is the so-called « Building of Eumachia », a kind of cloth market built by a wealthy woman.

In front of this building, in the Forum, lie pieces of a marble entablature bearing an inscription in large letters, informing us that the building was remodelled through the generosity of the priestess Eumachia (fig. 25). Her statue, erected here by the

Fig. 25. Altar in the temple of Vespasian.

fullers, is now in the Naples Museum. There are beautiful carved fragments of a door-jamb.

All these buildings show a mere skeleton of brickwork, but remaining fragments of marble, especially of entablatures, show that they were originally lined with marble or awaited a marble lining.

A visit to the next building **The Temple of Vespasian** is really indispensable. Here is an altar which looks as if it had just come from the sculptor's studio. On the front is represented a sacrifice in which ten persons take part (fig. 26). We see the veiled priest, tibia players, lictors, bull-slayer, boy-servant with a patera, etc. On the sides are the sacred objects ne-

Fig. 27. The side of the altar.

cessary for the ritual: bowls, cup, pitcher etc. (fig. 27). On the back is carved an oak-wreath. (fig. 28).

The next building, open to the Forum in its entire width, is the Temple of the **City Lares:** in the centre

Fig. 28. The oakwreath on the back.

we see remains of the altar and marble floor. This temple is highly typical of the late epoch, with its niches and projections which sheltered and supported statues. (fig. 29).

We now ascend the **Temple of Jupiter,** which dominates the Forum, occupying its whole northern side between two triumphal arches. The platform between the steps served as a tribune from which the officials delivered their speeches. It is highly probable that on it stood an altar for the worship

of Jupiter. If we take into account how strong was the element of state policy in the cult of Jupiter, we shall not be surprised by this connection of altar and tribune. On the sides stood equestrian statues, in all likelihood of princes of the Emperor's Family. On the front of the podium six columns, on the sides four, the corner columns being counted twice. In the house of Caecilius Jucundus (V, I, 26)

Fig. 29. A portion of the marble entablature from the temple of the City Lares.

there has come to light a bas-relief (fig. 30) of the façade of this temple, so that from this bas-relief and the present ruins it is not difficult to imagine what the exterior of the temple was like.

In the cella a row of Ionic columns stands along each side (fig. 31); the upper row of columns was

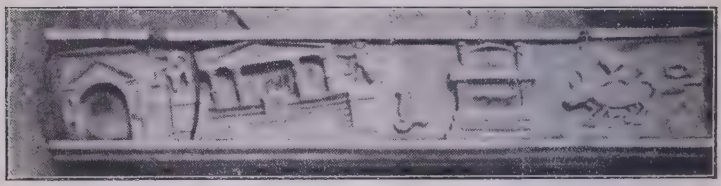


Fig. 30. The bas-relief on the shrine in the house of Cæcilius Jucundus.

Fig. 31. The columns in the cella of the Temple of Jupiter.

Corinthian, statues standing on the entablature between the two rows. The pedestal was for three statues, for a triad of divinities was worshipped here — Jupiter, Juno and Minerva.

We refrain from asserting that the three small chambers at the rear of the cella were store-rooms for the regalia used on festal occasions. We should look at the Forum for a moment from the Podium. From here it will be quite evident that it was merely a large peristyle, while at the same time it served as a court for the Temple of Jupiter. We may easily picture the crowd which filled this area in ancient times — hawkers, artisans, beggars, and most probably schoolchildren (for the school was also near) and between them all gravely strode the « Fathers of the City ».

If we descend and turn to the right we shall see a door leading to a room under the podium. This was the city treasury. Recent excavations made here show that the temple belongs to a very remote period, but has several times been reconstructed.

By the side of the Temple of the City Lares is the **Macellum or Market** (fig. 32). It is kept closed, but throughthe railings twelve pedestals may be seen. They are the bases of wooden columns which supported a circular roof, and formed the kind of building which was called *Tholos*. In this case there were fountains under the roof, where presumably meat could be washed and fish cleaned. At the rear is a shrine for the worship of the Emperor Claudius and the members of his family. The shops are so disposed that they open towards the north in order the better to protect eatables from the sun. Remains of columns and fragments of entablatures tell of the profusion of marble which adorned all these buildings.

Fig. 32. Façade of the Market.

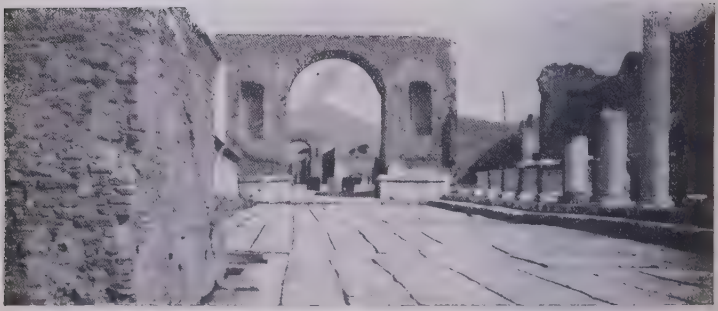


Fig. 33. So-called arch of Tiberius.

We leave the Forum through an arch which supported an equestrian statue, perhaps of the Emperor Tiberius (fig. 33).

We enter the very short but broad Strada della Fortuna. On the wall of the house at the corner of

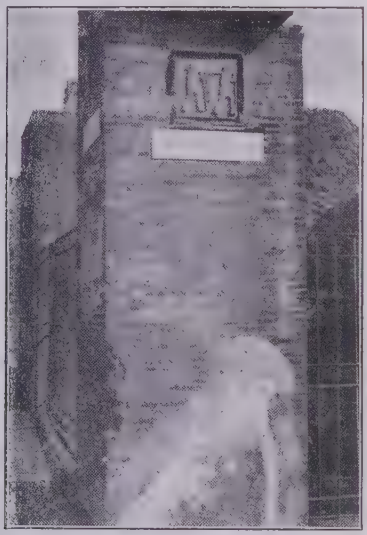


Fig. 34. Sign of corporation.

the « Strada degli Augustali » the visitor will observe a little terracotta relief with figures of two slaves bearing an amphora, probably the sign of a corporation, but in any case, the relief reflects what must have been a very familiar scene. On the left was originally a house, which has been converted into

a modern shop for the sale of photos; here visitors get tickets for admission to the « Villa of Mysteries ». The visitor should consult his watch and decide if he can give an extra hour or so to visit the Street of Tombs, the « Villa of Mysteries » (distant about

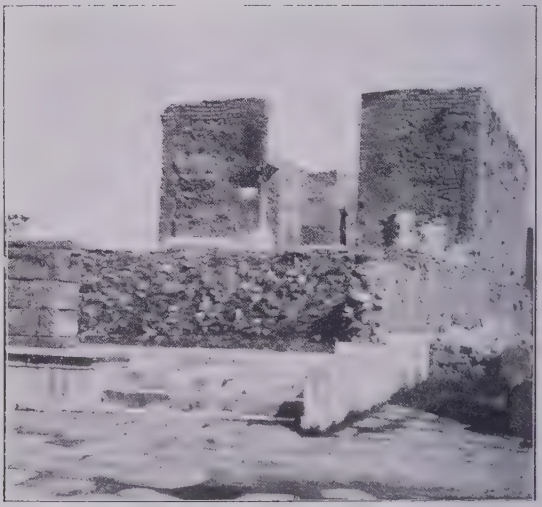


Fig. 35. Temple of Fortuna Augusta

150 yads from the Street of the Tombs) and the houses on the way to the Herculaneum Gate (see map). If he cannot spare the time, he should have a look at the little temple of **Fortuna Augusta,** then turn to the right, and cross the Strada della Fortuna to the house of the Faun. (p. 64). If he has time he must see the small but very elegant temple of « For-

tuna Augusta» which was built in the year 2 B.C. by a certain M. Tullius who was duovir with judicial authorityfor the third time, quinquennial duovir, augur, and finally military tribune. All this we know from the inscription on the architrave of the shrine; the visitor who knows Latin can read it easily as the architrave lies with other marble pieces on the floor of the cella. In plan this temple resembles that of Jupiter, but it is smaller. Here we see a small platform with an altar, projecting from the podium and dividing into two the flight of low steps which ascends it. On either side of the steps are pedestals for equestrian statues and on the podium were eight marble columns with Corinthian capitals. The walls of the cella were lined with marble. The statue of Fortuna stood against the back-wall of the cella.

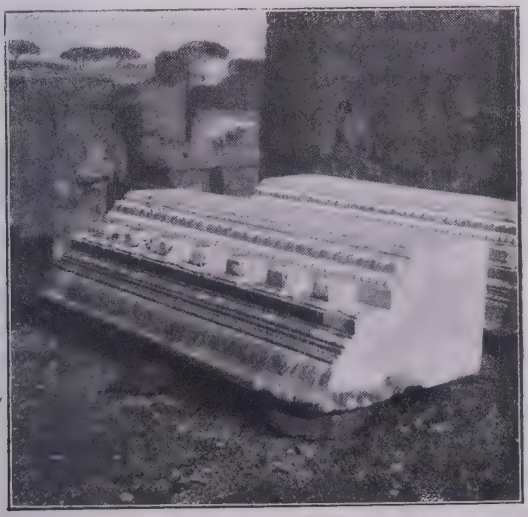


Fig. 36. The entablature from the temple of Fortuna Augusta.

The opposite corner of the Strada della Fortuna is occupied by the **Forum Baths (Terme del Foro)**; we came to them through the entrance in the « Strada delle Terme », as the west-end of the Strada di Nola is called. The first large room is the *apodyterium* — dressing room. Of the decorations some remains only of a stucco frieze and a large mask of Ocean, under the window, are preserved. The next room is the *frigidarium* with a large round basin for cold water. The stucco relief of the frieze is remarkable, the movement of chariots and galloping horses is wonderfully rendered, the poses of the horsemen in particular being most natural. A window is cut in the domed ceiling. The holes in the pipes show that the water must have been constantly flowing. On the left of the *frigidarium* a corridor with vaulted roof leads into a garden surrounded by porticos. On the north side is an exedra with seats. Retracing our steps through the *apodyterium* we pass into the *tepidarium* or warm bath. This was heated by means of the bronze brazier which was presented, together with two benches, by Marcus Nigidius Vaccula, the owner of the house wrongly called « the house of Pansa ». On the brazier is a relief of a cow (*vaccula* means cow) and the feet of the benches are modelled to represent hoofs with a cow's head above. On the walls are niches, between stand Atlantes. The decoration of the ceiling is beautiful, and it is a great pity to find it damaged: we see Ganymede with the eagle, Apollo riding on a griffon, Cupids, very elegant arabesques. The next room is the *caldarium* or very hot bath; it has double walls and a double floor, the hollow spaces between them being filled with heated air. (In the Stabian Baths it is easier to examine

the technical arrangements). The oblong basin is lined with marble; facing it, at the other end of the caldarium is the labrum, a large round basin with fountain; here, if the heat became unbearable, the bather could refresh himself with cold water. On the edge are preserved bronze letters from an inscription, mentioning the duovirs who had spent 5250 sesterces on this structure.

From the roof of these Baths there is a beautiful panorama of the ruins of Pompeii and surrounding heights.

On the other side of the street, facing the baths, are two shops where drinks and eatables were sold. The shops which furnished hot drinks were called *thermopolia;* refreshments were sold over a counter in which were sunk large jars. Next to the thermopolium is the house of the « Tragic Poet », which is familiar to every one, thanks to Bulwer Lytton's celebrated novel. The pictures have been moved to the National Museum, but through the grating the visitor can see the fine mosaic in the fauces, « Cave Canem ».

Proceeding further, we pass a very narrow vicolo and enter the so-called « House of Pansa ». This is the most regularly built house of the city, and here better than anywhere else can be studied the disposition of all the rooms of a Pompeian house. Beautiful tufa pillars crowned with capitals flank the entrance; the very spacious atrium has on either side three cubicula and two alae. The impluvium is lined with marble, but this probably dates from a later period (the house belongs to the time of the Samnites, subsequently it underwent reconstructions).

Fig. 37. House of Pansa: the entrance.

The tablinum has a triclinium on each side. Wide steps lined with marble lead to the peristyle. The columns of the portico surround an oblong basin, still possessing remains of blue colouring. Behind the peristyle is a large garden, now also used as such. By turning to the left and passing through the kitchen with its oven we come out into a side street.

On the left we reach some millstones (fig. 38) and a large bake-oven and we note a horse trough; the millstones were moved by draft-animals. We turn to the left into the west end of the Vicolo

di Mercurio and pass into the Strada Consolare. Facing the Vicolo di Mercurio a house has been rebuilt, and serves as headquarters for the Director of Excavations.

We proceed now to the **Herculaneum Gate.** On the right is the house wrongly called the house of

Fig. 38. Millstones, VI, 3, 28.

Sallustius, which we will visit on our return. At the corner of the Strada Consolare, (fig. 39) or more exactly at the bifurcation of this street and a narrow vicolo we see a fountain fed by an acqueduct and behind it a vaulted roof above a well. This well seems to have been disused in the later period of the city. On the right side is the oldest house in Pompeii, the house of the « Surgeon » : here were found the surgical instruments which the visitor has seen in the National Museum. It is built of large blocks of limestone. Before passing through the Her-

Fig. 39. Strada Consolare.

culaneum Gate we should notice, on the right, the city-wall, where recently new excavations have been made.

We now stand at the beginning of the « **Street of Tombs** », one of the most beautiful, or at all events, one of the most poetical spots of the city. The easiest way is to walk in the middle of the road and examine the tombs on both sides. We notice on the left two large semicircular benches of tufa, with the ends modelled as lions' feet. The inscription with large letters shows that the second bench is the resting place of the priestess Mamia; the cinerary urn was probably buried in the earth behind the bench. It was on this bench that Goethe once sat, as he mentions in his letters. On the right we notice a tomb adorned with garlands and then a roofed semicircular niche. The beautiful reliefs of tufa and

Fig. 40. Bas-relief Tomb N. 6 (right side).

marble between both tombs should not be overlooked. Two steps further on, we may see through the gate the villa of the « Mosaic Columns »; the visitor has seen the columns in the « Hall of Mosaics » in the

Fig. 41. Bas-relief Tomb N 8 (right side).

National Museum. A terrible find was made in an underground depository of this villa, two shin bones chained in iron fetters, all that remained of a slave, who was thus punished by his master and abandoned. In tomb 8, now almost destroyed, annexed to

Fig. 42. Tomb of Calventius Quietus with the civic crown.

this villa, was found the incomparable glass urn with scenes of Cupids, which the visitor has admired in the National Museum.

On the right side is a row of brick arches. They are the ruins of a portico which stood before thermopolia and shops. On the opposite side we see

a row of tombs in the shape of altars; one of them is circular and is like the round tomb of Caecilia Metella on the Via Appia which the visitor has seen or will see, — though of course the tomb in Pompeii is much smaller. It is interesting to go inside this tomb to see the niches for urns, as in the Roman *columbaria*. Beautiful marble reliefs adorn the tombs of Calventius Quietus and Naevoleia Tyche. The seat is the *bisellium*, a sign that the buried man was a magistrate; the ship sailing into the port is a symbol that the man had reached the haven where he would be (fig. 42 and 43).

Fig. 43. Tomb of Naevoleia Tyche with a relief of a ship entering port.

We enter the so-called «**Villa of Diomedes**»; the name is wrong and we do not know who was its owner. It is a typical suburban villa, without atrium but with two peristyles, the second placed one story

lower than the first. This second peristyle, (fig. 44) the largest in the whole town, makes a beautiful picture with its great water-basin and the remains of the columns which surrounded the pavilion. Under the porticos runs a wide underground passage, pro-

Fig. 44. The second peristyle in the « Villa of Diomedes ».

bably a cellar where amphorae of wine were stored. At the entrance of this crypt were found 18 skeletons, belonging to the family of the owner and perhaps their slaves, who hoped to find safety here. On the south side, i. e. on the left from the entrance into the first peristyle, is a spacious semicircular room with three windows, so disposed that the sun shone here throughout the whole day. Pliny the Younger has written about a room of this kind in a letter describing his own villa.

We cross the street and ascending a few steps leading to a height where is a group of graves, we notice two small niches, the resting places of two boys, one twelve years old, the other six. The two bundles of rods with axes (the fasces) on one of the tombs are a sign that the buried man was a magistrate: in this case Diomedes, a former slave, was a suburban magistrate and naturally very proud of his rank, so that his relations had perpetuated his honour by means of the symbol on his tomb.

The custodian will open the door for us.

We are now on the outskirts of Pompeii: the visitor should follow the finger-posts. On turning to the left we see a small house where all the skulls and bones are kept of those who perished in the eruption. Further a glimpse may be caught of the large peristyle of the villa of Diomedes and through the side-door we see the garden. We then turn to the right and proceed about 100 yards beside the brook named after Domenico Fontana, pass over a little bridge and turn into a path between vineyards. Unfortunately the beautiful panorama spread before our eyes is much spoiled by the chimneys of Torre d'Annunziata.

The villa was discovered by mere chance twenty years ago. The proprietor of the « Hotel Suisse » had acquired a plot of vineyard and begun excavations at his own expense. The discoveries surpassed his hopes. Later the villa was acquired by the Italian Government and is now called the **Villa of Mysteries.** We shall see why later on. At present it has not been entirely excavated, but work is rapidly progressing and the excavations should be completed within a short time.

We begin our visit with the sitting-room, the

walls of which are painted in fresco on a red background. Seven consecutive scenes with 22 figures about life-size show the initiation of a young woman into the rites of Bacchus. Beginning from the left side — 1) a little naked boy reads a sacred book to two women; 2) the next group consists of four women, of whom the oldest, a priestess crowned with myrtle, is seated at a sacrificial table. With her left hand she lifts a veil from a dish, with her right she holds a myrtle-branch over a flat basin. A young girl brings a plate with a cake cut in slices; the other slightly bends her head which is seen in profile — and holds the veiled dish. On the right of the priestess a third girl, with a sacred roll in her lap, pours a libation over the branches. Of the four women only the one who holds the veiled dish wears no crown. This is the one who is to be initiated. 3) The next group is composed of Silenus and of a male and a female satyr; the latter is giving the breast to a kid. This miracle of the motherhood of a virgin is bound up with the mysteries of Dionysus. 4) The first scene on the rear-wall represents a divination by means of a mirror and a cup full of water. 5) Dionysus and Ariadne; unfortunately the upper part of Ariadne is quite destroyed, but we may suppose that the couple is represented at the moment of supreme happiness. The last groups are very difficult to understand. 6) The priestess kneels before a *liknon* (ΛΕΙΚΝΟΝ) and lifts a veil from this most characteristic symbol of Dionysus; a winged woman, holding a rod in her right hand, turns her head in terror away from the symbol. 7) On the right wall a half naked girl is crying as she hides her face in the lap of an older woman; another girl looks at her with compassion and curiosity. A naked Maenad in an

ecstatic dance concludes the cycle, for the toilet-scene should precede: the woman to be initiated makes her toilet helped by a little Cupid and a friend. The matron on the left from the entrance perhaps represents a priestess.

It would be a great pity not to see the other rooms of the villa, especially a black triclinium with very fine Egyptian ornaments and the room behind the sitting room, also a triclinium, the wall-paintings of which represent a door with two latches and a row of columns with suspended garlands. But we must hurry on.

We retrace our steps and go along the Street of Tombs; we notice two tombs which we neglected to look at before: a large altar with an inscription which tells us that here are buried ALLEIUS LUCCIUS LIBELLA with his son, and another which is interesting because of the marble door which, like the painted door in the Villa of Mysteries, gives us an idea of the original Pompeian doors, all of which are destroyed. (fig. 45).

We are on the Strada Consulare, and we go through the house **of Sallustius** which belongs to the Samnite period. The thermopolium was constructed in later times when this lordly manor house was converted into an inn. But in its essential parts the house has preserved its typical features.

We enter then a very spacious and very high atrium with a large impluvium. Very high doors lead to the cubicula. The tablinum has a broad window in the rear wall. We may see a well preserved wall-painting of the *first style* (the most ancient we have in Pompeii) which is an imitation in coloured stucco of a wall covered with slabs of coloured marble; we have seen a wall-painting of this kind in the Basi-

Fig. 45. The Tomb with the Marble Door.

lica and we shall see it in the house of the Faun. On the right or south side was added a peristyle in the late period (it is sufficient to cast a look through the grating if the custodian is absent). You notice at once the difference between the houses of the early and of the late epochs. The side walls of the atrium are very high and constructed with big stones; the columns of the peristyle are thin and rather poor. The decoration is of the IV. (last) style. On the rear wall is represented the fate of Actaeon torn to pieces by hounds as a penalty for having seen Diana at her bath.

We go out by the *andron* (passage on the side of the tablinum) and we find ourselves in the garden. In the corner is an open air triclinium; in the round table was arranged a jet of water. Now the garden is planted with vines, as it was in ancient times.

Fig. 46. Tablinum in the house of Sallustius.

We leave the house through the *posticum* and turn to the right into the vicolo of Mercury, which leads us into the street of the same name. This is the most beatiful street of the city. On the north we see the

tower of the city-wall, on the south the arch. At the corner of the vicolo di Mercurio and via di Mercurio is a tufa fountain with a bas relief of Mercury, (fig. 47).

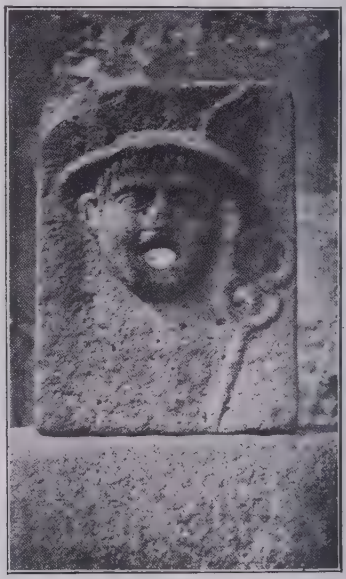


Fig. 47. Bas relief of Mercury on the fountain.

It is a great pity that we have no time to see the beautiful houses on this street; but we simply must glance at the house of the **Fontana piccola**: in the pseudoperistyle are landscapes; that on the south side is the most beautiful and at the same time the biggest in Pompeii.

Leaving the house, we now go through the so-called arch of Caligula (fig. 48) which also served as a

Fig. 48. So-called arch of Caligula.

water tower. We turn to the left, (on the other side is the temple of Fortuna), and go into the house of the Faun.

THE HOUSE OF THE FAUN

(Casa del Fauno)

VI, 12.

This house in the most interesting and instructive of the Samnite time. The later reconstructions have not changed its nucleus. It was excavated in the year 1830 in the presence of the son of Goethe, and for that reason it has very often been called « the house of Goethe ». Here was found the delightful statue of the dancing Faun, which has given the name to the house, but it owes its glory principally to its mosaics which are counted among the most beautiful, not only of the city, but of antiquity.

The house occupies the whole Insula (see also Pansa) and it has been constructed on a large plan. Each architectural piece has been executed with high cunning and all the objects found in the house were of a beauty corresponding to the framework. Here have been found an armlet in the form of a snake, a candelabrum with crystal adornment, door-latches of bronze inlaid with silver.

Originally the house was planned with two atria and two peristyles. An inscription in mosaic before the house greets the guest: HAVE. Fine pillars in tufa similar to those of the house of Pansa decorate the entrance. The doors were exceptional — they opened outward, probably because the walls of the fauces were ornamented with stucco reliefs of the façades of temples, and they might easily have been injured by opening the doors towards the inside of

the house. That is a first sign of the high style of the proprietor. The gently sloping floor is inlaid with triangular red, white and green pieces of marble and black pieces of slate, and its culmination was formed by the border-mosaic with masks and garlands which has been transferred to the National Museum at Naples.

The first atrium is Tuscan. The impluvium has been specially covered with beautiful marble. There are large lozenge-shaped pieces of marble in different colours, and in the middle are inlaid smaller lozenges of contrasting colours; the colours are the same as in the fauces. The copy of the dancing Faun which has been placed here, is not in the original place; where the statue is standing now was in ancient times a fountain.

The wall-paintings in this first part of the house belong to the oldest paintings in the town. With the exception of two small rooms they are all decorated with imitations of coloured marble, which have been partially renewed at a later time, but always in such a manner that the same character has been preserved. At the top the decoration finishes in a very fine denticulation. The execution of the decoration seems to be superior to that in the house of Sallustius. A very interesting technical detail is to be observed: in the rooms on the left of the atrium are placed sheets of lead between the wall and its stucco covering, most probably with the intention of protecting the paintings from moisture.

The tablinum did not serve as a passage; there was only a large window towards the peristyle, as in the house of Sallustius. Just as in the fauces and the impluvium the floor is covered with plates of marble (fig. 49). The beautiful mosaics which are now

in the Museum at Naples were in these rooms and gave them their delightful distinction: in the ala on the left were the pigeons in the ala on the right was the cat with the quail; in the dining room on the left were fishes, in that on the right a personification of Dionysus riding a panther.

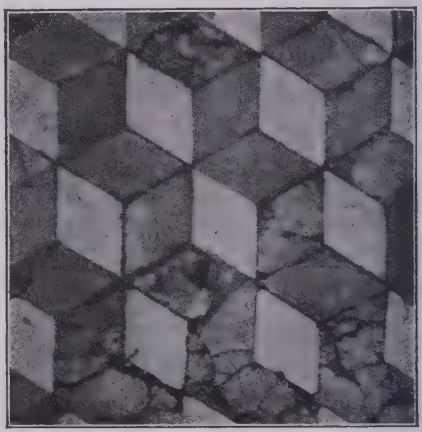


Fig. 49. The floor of the tablinum.

Fortyeight Ionic columns support the portico of the first peristyle; they were covered with a specially fine stucco, and the workman who was responsible for the stone-work was a really first-class master.

All this together forms the prelude to the sumptuously adorned Exedra. The Corinthian capitals of the pillars and columns on the front of the exedra

(fig. 50) are among the most beautiful things of this kind which antiquity has left us. They were painted in reddish violet. The proprietor of the house surely knew the extraordinary value of the mosaic representing Alexander at the Battle of Issus (now in the Museum at Naples) which was formerly in the middle of the floor, and we must appreciate his in-

Fig. 50. Exedra with a vista of the second peristyle.

tention to give to that masterpiece of art a setting worthy of it. The room was not destined for daily use, so he covered all parts of the floor with the same fine mosaic; before the great representation of the Battle was a frieze with a landscape of the Nile.

On either side of the Exedra were dining-rooms, their floors also covered with very fine mosaics — on the left a lion. There were four dining-rooms in the house, one for each season.

Recently has been disclosed part of a richly ornamented puteal. (Fig. 51).

The second Peristyle, of large dimensions, is sur-

Fig. 51. The first peristyle. Pedestal of a fountain and a portion of the puteal.

rounded by porticos of Doric columns, the architect was employing all three styles (fig. 52). Along the left wall we see amphorae, which surely were once filled with wine. On the north side, near

Fig. 52. The second peristyle. The upper row of columns, now fallen.

the corner, are two niches in the wall, decorated with a pediment in stucco. In front of the niches were found tripods of bronze and a statuette.

The second atrium is connected with the first by means of a passage.

Fig. 53. Atrium in the house of the Labyrinth.

It has four columns with Corinthian capitals. The rooms we find around this atrium are not specially interesting, most probably being rooms for the servants which had been evidently damaged on the occasion of the catastrophe in the year 63 B.C. and reconstructed in a later style. Behind them we find the rooms of the baths which had been fitted out with all the latest improvements of those days. No longer do we get columns of brick supporting the

floor, but small pillars in terracotta. It is typical of the town that even in this house there had been constructed four shops.

To get a complete impression of the high quality of the house the visitor must not fail to visit also the mosaics in the Museum of Naples.

Fig. 54. Relief of the steer on the fountain.

The house may be left through the posticum (in the second peristyle) if the guardian is there to open the door. Just opposite are to be seen (through the gate) four beautiful columns in the atrium of the **Labyrinth** (fig. 53.) Should it not be possible to get out here, retrace your steps by the main entrance, turn to the left and arrive at the corner of the Via dei Vettii where is a fountain with the relief of a steer. (fig. 54) Turn again to the left. Then you find

on your right the house of the **Scientists** where is to be seen a beautiful mosaic-fountain in the peristyle. (fig. 55)

Fig. 55. Mosaic-fountain in the house of the Scientists. VI, 14, 43.

HOUSE OF THE VETTII

(Casa dei Vettii)

VI, 15, 1

The great interest of this house lies in the attempt that has been made here to preserve the entire building as nearly as could be in the same condition in which it was found. It has also been possible to restore several of the missing parts, so as to exhibit to a large extent the original construction.

The plan of the building shows some deviations from the normal: there is no tablinum and the position of the peristyle is not on the axis of the atrium, as it generally is.

The walls of the fauces are decorated with paintings: attributes of Mercury, flying Sirens, fighting cocks, vases with flowers, and also a representation of Priapus (kept under cover) intended to ward off evil spirits.

The roof of the atrium has been reconstructed and gives quite a clear idea of the mode of lighting the ancient house.

The artist to whom we owe the adornment of the walls of the atrium in the finest decorative style deserves our special admiration. For the same architectural part he has, in each case, chosen the same kind of subject: in the lower part Cupids, in the upper part candelabra, of which there are no two alike, the details being executed with the liveliest fancy. These candelabra have especially fantastic forms; garlands hang

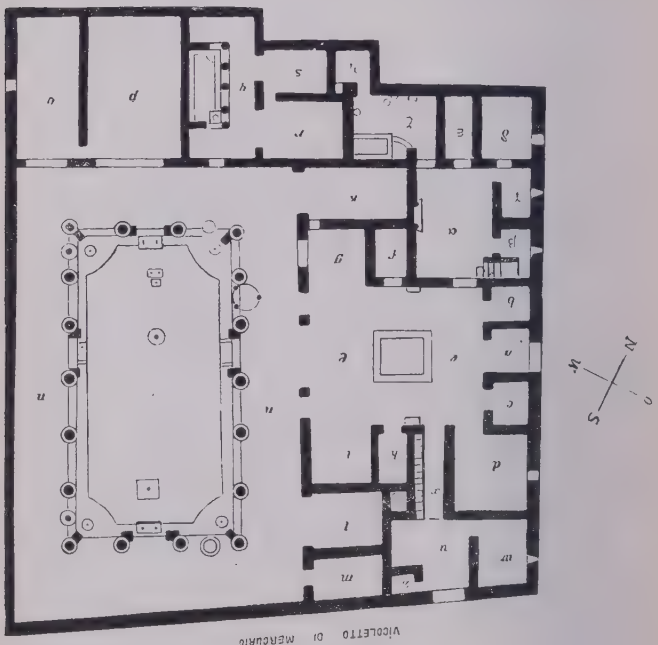


Fig. 53. *a* fauces.

e-e Atrium
n-n Colonnade of the peristyle
p Triclinium (Room with the Cupids and Psyches)
b Small peristyle
v Oecus

from them, on which are seen winged female figures giving drink to a panther, eagle-headed lions, etc. A semicircular openwork screen forms the background to each candelabrum. On the wainscot are Cupids riding on dolphins, goats or crabs, or otherwise engaged.

A sacrifice before the goddess Fortuna is particularly pleasing. In this room were found two chests, and near them two bronze seals and a ring with an inscription, which disclosed the name of the last owners of the house: A. Vettius Restitutus and A. Vettius Conviva. The family of the Vettii hardly seems to have been one of the most considerable in the town, because we know from another inscription that a

Fig. 57. Flowers on the wainscot.

Vettius had been an Augustalis, a priestly rank recruited exclusively from the freedman class.

We now enter the Peristyle. The portico is formed of 18 columns and the garden has been most pleasingly reconstructed. The columns and the capitals are covered with stucco, their yellow decorations on a

blue ground contributing much to the charm of the place. The plants in the garden were chosen in conformity with those on the wall-paintings and trimmed into the same shapes. Here and there remain statuettes, amongst the number two in bronze of a boy holding a goose under his arm; note the boy's eyes made of silver. In the opposite corner are statuettes of Paris and of a Satyr; in the southern part is a statue of Dionysus and another Satyr, and in the western part appear two children with hands bound behind their backs. The surrounding wall shows the usual decorative division into three parts: a wainscot of flowers (fig. 57); a middle part with fantastic architectural motives, birds and fishes; and an upper part of which unfortunately the paintings are almost en-

Fig. 58. Urania.

tirely lost. Amongst individual scenes the following are worthy of note: a little Satyr with a syrinx, a poet holding a scroll, and finally the Muse Urania (between the atrium and the oecus — fig. 58), characterized by a globe and a crown of feathers, her usual attributes.

The reconstruction of this peristyle is particularly successful: it is closed on all four sides, and the visitor feels himself transported into the happy old days. But the most beautiful room is the triclinium (plan-p). Here the wall shows a threefold division: dado, wide central part, and architectural frieze. The middle scenes always represent a flying or floating couple: a nude male and female figure, against a background of magnificent dark red which greatly enhances the effect of the nude figures. One can recognize Neptune with Amymone, Apollo and Daphne, Dionysus and Ariadne, and others. The narrow bands below the central part of the walls are extraordinarily beautiful. The artist has conceived here the wonderful idea of showing Cupids engaged in various kinds of labour. These scenes are of the highest value for our knowledge of antiquity, as they illustrate ancient arts and professions. The Cupids are represented shooting at a target, binding flowers, making perfumed water, as charioteers, as fullers, sacrificing to the goddess Vesta, busy with the vintage, in a triumphal procession in honour of Bacchus, as wine-sellers, etc., all these occupations being taken from daily life. And all the tools and utensils they need for their work are reproduced with happy naturalism: the oil seller's shop is duly equipped with an oil-press, and that of the goldsmith — needless to say — with a melting furnace. All is drawn straight from life: the little boy who steadies with a pair of tongs a piece of metal on the anvil and bends backwards to avoid the

spark, is particularly charming; note too the amusing scene between two distinguished ladies in the perfumer's shop and the little slave with a fan; also the expression of delight on the figure of the winner in the races. The dado bearing candelabra has beautiful little scenes: Apollo, with a lyre, singing in honour of his victory over the serpent Python, the latter coiled round an Omphalos; Agamemnon killing the sacred deer of Artemis; Orestes and Pylades before Iphigenia and Thoas, the king of the Taurians, a variation of a very frequent motive in Pompeii. All these pictures are really remarkable, but it would lead too far to give a description of them.

Beside this room is a group of four connecting rooms (q, r, s,). On the wall of the small peristyle facing the entrance is a beautifully executed painting of a tree (fig. 59) and in the room on the right is another picture of which the principal person seems to be Hercules; some think that it represents the meeting between Hercules and Auge.

Returning to the peristyle, we enter the oecus (v) and find here well-preserved frescoes, representing various myths. On the left is Pasiphaë in the workshop of Daedalus, who is showing her a wooden cow, which he has made for her; in one of the corners Icarus is busy with his preparations. This picture is noticeable on account of its subject: it might well be an illustration to one of the tragedies of Euripides. The picture in the middle part of the walls shows the punishment of Ixion, bound on a wheel for sacrilegiously approaching Hera. The seated woman on the right is Hera; the caduceus held by the strong male figure in the centre points to his being Hermes; Ixion and the wheel are disproportionately small. The significance of the seated female figure in the fore-

Fig, 59. Laurel-tree in the small peristyle.

ground looking at Hermes is not easy to determine The large frescoes here are not so interesting as the decorative details, which enliven the entire room: for example, the friezes below and the others on the same level, the garlands framing the scenic portions and, within them, the horses, cow, marine animals, panthers, deer, etc. Here too we find floating couples, architectural scenes, pictures of still-life, and canopies (in the upper part of the wall). All these exhibit the finest harmony of proportions, such as we see nowhere else in Pompeii.

It will not surprise one to find that the dining room, which corresponds in position to the oecus on the other side of the entrance to the peristyle, shows the same arrangement on its walls. Its decoration however is not so rich. The three subjects are Hercules as a child strangling the serpents, in the middle Pentheus torn by Maenads and, on the right, the punishment of Dirce. The architectural subjects in the corners are specially effective; the visitor gets the impressions of peeping from an upper story window on the roofs of surrounding houses.

Before returning to the atrium let us look at a room (d) of which the use is unknown, perhaps another dining room. It was decorated with frescoes from floor to ceiling, mostly architectural motives, the whole disposition of the walls thereby gaining a pleasing look of lightness and airiness. In the upper part of the wall are some single figures, a Satyr, a Maenad, and Leda with the swan. The paintings in the centre are not so well preserved, but we notice a rare representation of a battle between Pan and Eros in the presence of Dionysus and Ariadne. Further we see the wounded Cyparissus, the favourite of Apollo, with a graceful tripod at his side.

In the first room on the left of the entrance to the atrium (e) is a representation of Leander, swimming the Hellespont to reach a round crenellated tower, where Hero is waiting for him with a lighted torch, and a slave is ready to give him a mantle. Dolphins symbolize the water, and a small frieze with fishes runs around the whole room.

The corresponding room on the other side of the entrance is decorated with frescoes of birds picking berries. By the side of it we find on the left a group of rooms round a second atrium. A large shrine

showing the Lares and the Genius of the house is worthy of note. On the pediment the accessories of sacrifice are represented in basso-relievo. Below is seen the usual serpent approaching the sacrifice.

In the kitchen all the objects found during the excavations have been left in situ.

Before leaving, visit the second floor, whence you get the best idea of the general arrangement of the house and whence the view into the peristyle is really delightful. Some rooms of the second floor have been reconstructed.

HOUSE OF THE GOLDEN CUPIDS

(Casa degli Amorini dorati)

VI, 16, 7

« Fairies lived here, not men » exclaimed a German boy on entering the peristyle of the house of the « Golden Cupids ». It is not possible to give a better impression of the house; it is indeed difficult to imagine that in this abode dwelt human beings with their daily needs and cares.

The house belongs to the late period of the city, when the atrium had lost its importance (page 28) and become a simple sort of foreroom or antechamber to the peristyle. The atrium and peristyle are not on a line but the peristyle is by the side of the atrium, thus rendering the house more homelike (plan fig. 60).

At the sides of the fauces (*A*) are two cubicula in which the paintings are very ordinary. On the right are Leda with the Swan and Narcissus; on the

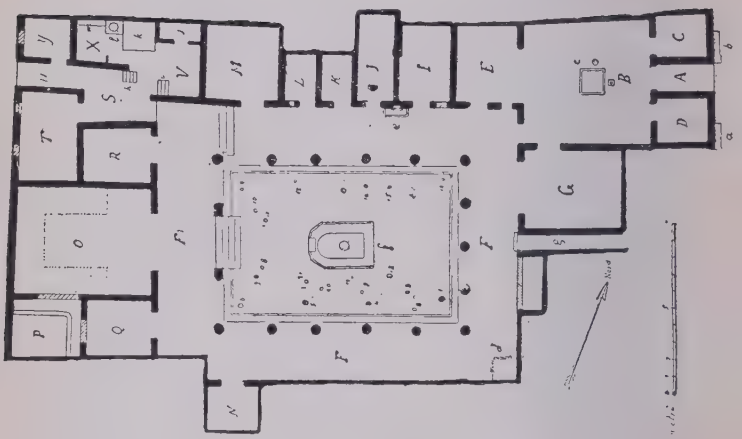


Fig. 60. Plan of the house of the Golden Cupids.

A Fauces.
B Atrium,
E Tablinum.
F-F Peristyle.
e House-shrine
l the room with the Golden Cupids.
O Triclinium.
g Oecus.
p the small garden.
d the Egyptian house-shrine.

left we recognize Mercury with all his attributes, the petasus, the wings on his feet, the purse in his hand, and the caduceus.

In the atrium (*B*) is little that is remarkable. On the left side is preserved the lower part only of a picture — Paris on Mount Ida. Nothing but legs and feet are to be seen of Paris. Very curious are his *anaxyrides* — Oriental trousers and high laced boots; and very natural are the goats, especially one scratching himself behind the ear with his hind leg. All movements are caught from living models. Under this picture is a band separating the middle part of

the wall from the wainscot, with a view of a decorative garden. We see a wattle fence, with small angular columns supporting vases or birds; two gates have triangular lintels from each of which is suspended a shield, and under each shield is a bird; birds also rest on the hedge, between the tops of the trees. (There are other representations of the decorative garden in Pompeii, the best being in the very small house of Spurius Mesor in « Baker Lane » Vicolo del Panettiere. Using these as models, the engineer Cozza has reconstructed a decorative garden near the Foro Triangolare VIII, 7, 5, page 12).

Next the atrium is a small tablinum, (*E*) which is rather a survival of the tablinum than a real tablinum, so small is it. On the west back-wall is a picture of Helen and Paris in Sparta, which unfortunately is much damaged. Helen is a beautiful figure of a matron. She stands with slightly bent head and wears a long violet red talaris, the upper part of her body being enveloped in a transparent violet « himation ». Behind her is the figure of another woman, much smaller than Helen, clothed in a violet chiton and a pale green mantle which she holds with her right hand; she is probably a servant of Helen. Paris is seated on a mere stool (it is not possible to determine of what sort); his figure is drawn incorrectly, the lower part being in profile and the upper part front face He wears an undergarment with long sleeves tight to the wrist and over this a chiton without sleeves. Round the hips is thrown a green tinted mantle; his yellow hat is Oriental in shape. In his left hand he holds a staff and his right rests on his breast. Beyond Paris, probably on the same stool, is seated Aphrodite; her dark golden hair is parted in the middle and gathered into a knot; she places her right

hand in the right hand of Paris. Between the two pairs is placed a Cupid covered with a blue mantle; he bends his head towards Helen and with his right arm points to Paris.

The threshold which separates the floor of the tablinum from the floor of the atrium shows a mosaic divided into four square frames, with representations of fishes, birds, and stars. They are roughly executed and do not deserve much attention.

The most remarkable part of the house is the peristyle. It is surrounded by four porticoes, three Doric and one, that on the west, Corinthian (fig. 61).

Fig. 61. Peristyle.

The west portico is on a higher level, and the portico is connected with it by steps, while the approach from the south is by an incline. The west portico is the most beautiful: in the middle two Corinthian columns support a pediment, the ensemble giving the impression of a small temple or theatre. Prof. Della Corte supposes that the proprietor was a dramatic author and that he gave performances for his friends. At all events he must have been a great lover of the theatre and of literature; all the statues and reliefs serve as evidence. Moreover we must assume that the dye-works situated by the side of the house belonged also to the proprietor. Hence he derived his means from one of the most disagreeable of trades, — dye-works were dirty and smelt vile — whereas his intellectual interests were in art! We know his name — he was a Cn. Poppæus Habitus, we shall see his marble head in the niche of the eastern portico. The woman's head may be that of his wife (fig. 62 and 63).

Fig. 62, The supposed owner of the house.

Fig. 63. The supposed wife of the owner.

The visitor may enquire why the house is called « House of the Golden Cupids ». On the side of the north portico the first room must be a bed room (*P*), the place of the bed being shown by the mosaic stripes on the floor. The frescoes present a continuous design on the red and blue ground: small hexagons with roses, triangles and squares with small flowers in the middle, the design strongly recalling our modern wall paper. The narrow cornice is coloured stucco. The origin of these frescoes must be sought in Oriental carpets, the paintings being imitations of the latter. On the wall, just where the bed stood, were set approximately half way up four glass medallions with gold designs. Of the four we have only two and a half left. They are the product of Egyptian applied art or artistic industry: the figures were cut from a very thin sheet of gold plate and then glued under a piece of glass. The two medallions represent Cupids, one bearing a ram, — the connection with the classical kriophoros is incontestable, — the other bearing a quiver. The wreath of leaves surrounding the Cupids is worked by means of a needle. Before the name of the proprietor was identified archeologists therefore called the house that of the « Golden Cupids ».

We proceed to look at the peristyle. Close to the door of the bed room is a house-shrine in the form of a minute temple, where have been found seven figures of Gods and Goddesses, Jupiter, Juno, Minerva etc., now housed in the National Museum.

We begin by examining the marble sculptures, objects called the o s c i l l a. The marble disks are suspended between the columns. Both their sides are covered with bas-reliefs. On the disks suspended between two Corinthian columns, under the pediment,

are represented Centaurs — on one side a Centaur with his hands bound behind his back climbs a rock on which is lying a helmet; on the other side a Centaur with uplifted arms and an animal's skin on his back floating in the wind, steps on a cliff with his front legs. On the second disk you see a Maenad with wind-blown clothes holding a knife, and on the other side a naked young man holding a round shield on his outstretched arm. Both figures, that of the Maenad and that of the young man, are incorrectly executed. Much more successful are the suspended heads — two heads of women with opened mouth and perforated eyes, and in addition the heads of a Satyr and Silenus. They both wear pine cones on the forehead, and the beard of Silenus is in spiral curls. Of course when the house was discovered, the disks were not suspended but were lying on the *lapilli;* but there is no doubt that they hung between the columns. In two houses, that of Orpheus and that of the Bear, are frescoes representing gardens in which can be seen suspended disks. The rings set in the disks and heads serve as further evidence that they were suspended.

We must cast a glance into three rooms behind the west portico. The middle room (O) just behind the pediment, which served as a sort of entrance, is the largest; it was the triclinium. The walls of this room are quite bare, which proves that they were covered with silken material. The floor was of coloured marble, of which but a few fragments remain. As usual in triclinia, the place of the table is marked on the floor.

The partition walls between the rooms deserve attention. They are adorned with beautiful orna-

mentation representing a kind of coloured and transparent lace ribbon. On the top are landscapes, unfortunately much damaged. In the room on the right of the triclinium the ceiling has been reconstructed and adorned with designs in fresco and in stucco. Note the paintings on the wall: Leda and the Swan, Venus fishing with the help of two Cupids, one of whom is removing the fish from the hook, the other carrying the basket for the fish. There is also Actaeon attacked by the dogs of Diana whom he had surprised at her bath. The women's heads in the centre of the rectangles reveal individual traits. The room on the left of the triclinium is adorned with the figures of the « Horae » or Seasons. Every Hora has her typical characteristics. « Summer » wears only a waving mantle; her golden hair is bound with a yellow *taenia*; she wears a necklace, and has anklets on her legs. With her right hand she raises the fold of her garment towards her head; in the left hand she holds a fan made of leaves. « Autumn » is enveloped in a mantle, but the right shoulder and breast are uncovered. With the right hand she holds a kid by the front legs and with the left a basket of fruit. « Winter » is more heavily clothed: under a violet red talaris is a green chiton of which only the sleeves are seen, and her head is covered with a mantle which hangs down her back; high laced boots complete her costume. In the right hand she holds some ducks and in the left a large branch resting on her shoulder. « Spring » is clothed very lightly: she wears merely a green mantle covering her hips, and with outstretched hands she holds flowers in its fold. We have described these figures in detail, because they are highly typical of the period: a love of symmetry and symbols and an undeniable stamp of

sentimentality. Among the other frescoes of the room do not fail to look at the military trophies. The frieze is adorned with birds, mask and festoons. In the midst of the frieze of the south wall is a very small landscape of a house surrounded by two rows of columns. As the beautiful ceiling has been reconstructed, unfortunately only a small fragment of stucco, of which we see the geometrical designs on a partly green, partly blue ground. The room is lighted by a window which opens upon a small garden; the triclinium also has a large window upon this garden. Such minute gardens are rather frequent in Pompeii; their purpose was to give light to the room, whilst at the same time they were flower-beds.

We turn to the south portico which has, as we have mentioned, an inclined floor; on this side there is one room (*N*) which, from its strange projection, may possibly be the remains of a previous house. The frescoes are of the very common kind, though the two little yellow landscapes of a sacellum on the north wall above the door must not be overlooked.

The south side of the peristyle is exceptional in character. At the height of a little more than one yard high reliefs are fitted into the wall, which is coloured black and bears some remains of fresco-paintings. On the left of the entrance to the room (*N*) between two painted medallions with flying figures, is set a rectangular relief representing four masks. The artist has evidently used not only a chisel but also a bore as well. On the left are seen in profile two tragic masks of women with widely opened mouths. One has cork-screw curls rising straight above her forehead; the other, behind the first, is also in profile but is executed in low relief. On the right appears full face the mask of a man with closed mouth and

tightly curled hair. In the lower foreground is a small mask, which, judging from the pointed ears and pine-crown, is that of a Satyr. Note the sheathed sword and the oval shield. The next high relief consists of 5 masks, four of men and a small one below of a woman. The men's masks are rather comic; for example that on the side has a widely opened mouth, square beard, very flat nose and forehead with exaggerated wrinkles. The details of the decoration are connected with the theatre, such as a lyre, a *pedum* (staff) and a small lighted altar with a torch leaning against it. The high relief of a Satyr was found broken into six pieces but they were so successfully put together that now the joining lines are almost imperceptible. The Satyr's head is in profile but his shoulders are full face; he has pointed ears, a snub nose and a wavy beard. He holds a thyrsus ending in a large ball. The high relief of Venus is of special interest; as a statue of the Patron Goddess of the City has up to now not been discovered. We possess a few representations of Venus in fresco but only this one in sculpture, — very probably this bas relief is a small copy of the cult statue. The Goddess is represented coming out of a cave accompanied by Cupid. She wears a chiton fastened high, a himation is thrown over her shoulders and a mantle covers her head; her right hand rests on a thymaterion; Cupid is on the left holding her himation. The execution is rough, the border of the cave being like a piece of cloth twisted into a rope, — but of course it is not a masterpiece, the interest being limited to the fact that this high relief gives an idea of the great statue of Venus which must have been in her Temple.

The south-east corner is occupied by a second house shrine (*p*) which is quite different from that on the north side; it is Egyptian-Greek, while the first is pure Roman. On the two walls forming the corner are represented in fresco Egyptian gods and goddesses: Anubis with the head of the jackal, Harpocrates in the likeness of a boy, Isis with a *sistrum* in her hand, a pear-shaped rattle with 3 or 4 strings, and probably Serapis, — the figure of the last is too much damaged for certainty. On the other side are represented the objects of worship: *cista mistica*, the Egyptian holy snake, *Araeus* and the sistrum. Below are to be seen slight traces of the *Agathodaimons*. This house-shrine is one of the striking manifestations of synkretismus, i. e. the blending of religions which came into being.

In the eastern side is a large oecus (*q*); on the wall to the entrance is represented Jason wearing only one sandal coming before Pelias. On the left side we see Thetis in the workshop of Hephaistos who forges the arms for Achilles. On the right side are represented Achilles, Patrokles and Briseis in the tent of Achilles. The pavement is a remarkable mosaic; the star is composed of concentric circles and gives the impression that it is in movement.

We should not leave the house without casting a parting glance at the garden. In it are 28 marble objects. Near to the basin on the left is Dionysus in archaic shape; a man's head very like that of Maeander; on the right, near to the border, a Jupiter Ammon (fig. 64), in the right corner a girl's head perhaps the sculptured portrait of the owner's daughter (fig. 65). The rectangular reliefs — fitted on the narrow flat supports — represent theatrical masks, a Satyr before a cista

mistica, Pan with a Maenad in high relief — and on the other side a Silenus and a Satyr on each side of the lighted altar in low relief (fig. 66). The supports

Fig. 64. The Jupiter-Ammon.

Fig. 65. The supposed daughter of the owner of the house.

are also adorned with figures of Cupids, Tritons, and Centaurs. The owner probably acquired the objects little by little as occasion offered.

(Fig. 66. Satyr and Silenus).

CASA DELLE NOZZE D'ARGENTO
(The House of the Silver Wedding)

V, 2.

In no other part of Pompeii do you get the impression of being entirely in another world as much as in this house. The contrast between the dark atrium and the sunny peristyle can never be forgotten.

The excavation of the house was begun in the year 1892, and its name was given to it because in this year occurred the silver wedding of the former King of Italy, but we know also the name of its last proprietor, L. Albucius Celsus.

The origin of the house belongs to pre-Roman times, and in spite of several reconstructions its original character has been preserved. The reconstructed tetrastyle atrium (that is to say with four columns) makes a most imposing impression (fig. 67). The columns are very high — 23 1/3 feet, and the capitals are Corinthian. The lower third of the columns was covered later with stucco. Lion's heads have been found which served as water spouts and a series of small women's heads formed the decoration of the tiles (antefixes). High up on the reconstructed compluvium are to be noticed small hooks to which on sunny days was fixed an awning — the compluvium being extremely large.

As often in the houses of the pre-Roman epoch the alae and cubicula around the atrium were very lofty. Later when there arose a shortage of housing

accommodation entresols with small staircase leading to them were constructed.

The wall-paintings in the room on the right of the *andron* are specially beautiful and the execution is very interesting for its impressionist manner: in

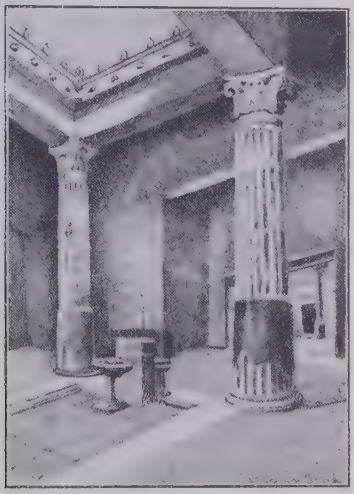


Fig. 67. Atrium.

particular the painter had a very happy knack of seizing in a few strokes the movements of persons and animals. The picture of the Pygmies and storks must be noticed.

Through a very high tablinum we enter a peristyle with Doric columns (fig. 68). On the North side are five imposing columns including the double ones at

Fig. 68. The peristyle.

the corners. Those on the other sides are not so high and the intervals between them are shorter. The high columns are painted yellow in the lower part, and the bottom of the wall of the peristyle behind is divided into compartments with a red ground; the smaller columns have their lower part in lilac red and the wall behind them is black. The walls are painted in the latest style, but they must have been done before 63 B.C. as we learn from an inscription, though it would lead us too far to give an analysis of it here. Most interesting are the decorations of the architrave, where we see the hunting of wild animals round a very fine garland in stucco. Many scenes of this kind are known, but only this

one on an architrave has so far come to our knowledge. In the garden now reconstructed were found two crocodiles, a fat frog and a toad, all in terracotta; they are now in the Museum.

On the left of the peristyle was a spacious garden; now we see but the bases of the columns. It seems that after the earthquake the porticoes were not restored and that the owner merely preserved the garden with its surrounding walls. In this garden is a triclinium with a table in the centre of which played a fountain, of course only when the benches were not in use.

The most remarkable of the rooms which surround the peristyle is the one on the south-east corner of the portico, which may be identified as the « Oecus ». Four columns support the vault, and behind is a

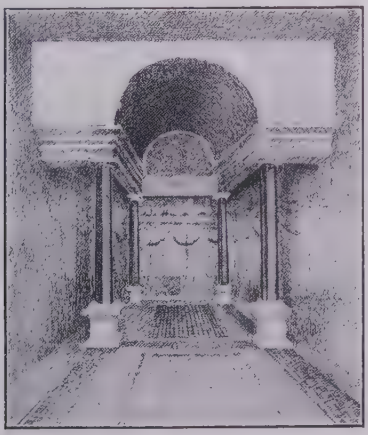


Fig. 69. The Oecus.

service passage for slaves; the walls are painted with garlands and the entire room makes an especially distinguished impression (fig. 69).

On the southern side of the peristyle are disposed three rooms: an exedra and two bed-rooms. We have here the best example of the « architectural style »: by the skilful use of perspective the painter has given the impression that the columns and entablatures are real. Note the garlands so typically characteristic of this style.

Facing the oecus we have a triclinium painted in black and next to it the bathrooms. On the threshold of the apodyterium (page 56) we see a mosaic of an aqueduct, the only example of such a representation we know up to the present time. The tepidarium and caldarium have the usual heating installations; the frigidarium lies open to the sky, with steps leading down into the basin which, most probably, was surrounded by bushes. All this bathing installation is much larger than is usual in private houses. Next the kitchen is a vaulted latrine, the vault prettily painted with amoretti, flowers and birds, which puts one in mind of the decorative art of the XVIIIth century. From the technical point of view also we must add that the room satisfies our modern requirements: it was provided with water flushing.

We leave the house and turn down the first vicolo on the left directing our steps to Nola Street. We turn up Nola Street on the left, go in an eastern direction and then turn up the vicolo di Lucretius Fronto. On the left side at No 9 the first entrance we will see one of the most remarkable shrines (fig. 70). Three steps further across on the other side is the beautiful house of **Lucretius Fronto.**

Fig. 70. House shrine in the house, V, 3, 9.

HOUSE OF LUCRETIUS FRONTO

V, 4, 10

This house was excavated in 1901; it is not very large. Like in the house of Vettii the Tuscan atrium has been reconstructed; it is possible that some details of the reconstruction do not correspond to the original, but it gives a quite clear idea of the mode of lighting the ancient houses. The impluvium adorned with marble is surrounded by mosaics showing interlaced ribbons, which give the effect of a frame. The table has lion-legs of the usual form and the execution is especially fine. But the principal interest consists in the paintings which are splendidly preserved for the most part.

On a black wall in the atrium are represented Egyptian motives: in the middle we see a hound hunting a rabbit, a hound hunting a stag; then a bird. The movements of the animals are highly natural and very animated.

The paintings in the tablinum are among the most beautiful in the whole town. The wall is divided into three parts. On the wainscot is represented a garden behind a fence, where we see many birds. In the middle of the frieze are extremely well executed panthers and swans. The middle part of the wall shows again three divisions. In the middle we see a triumphal procession of Bacchus. The god and Ariadne are lying on a car drawn by two bulls and on their right is a Silenus riding on a mule. At the end

a young Satyr clothed only in a skin plays the double flute. On the other side are two Maenads, one in a light yellow dress, the other draped only with a blue veil and wearing little white shoes; she is beating a tympanon. The god seems to be quite merry; he drops wine from his cup upon the head of the old Silenus. The extremely fine colours and the execution of all the details place this painting among the works of highest rank. Worthy of our admiration is also the execution of the frame, of the garlands and of the panels of the door. The two fields on the sides show on the feet of the candelabra a picture representing in each case a villa on the sea or on a river. Following the researches of Prof. Rostovtzeff there is no doubt that we have here representations drawn from nature. We know that villa on the sea from the scanty ruins at Baiae, Sorrento and Capri. The pictures are crowded with architectural representations, which are entangled in such a manner, that it is difficult to say where reality ends and phantasy begins. Besides we see a tripod, a tympanon hanging on bands, fishes, a sphinx and other things. The picture on the opposite wall represents Mars and Venus with Cupids. Its execution is not so fine as to the colours but it is very interesting because it shows the representation of a room and the exact reproduction of a bed, of chairs and other furniture.

In the room besides we find a representation of the tale of the old Micon, condemned to death, nursed by his daughter. As the truth has been discovered, he was forgiven for that touching example of filial devotion. We owe to an unknown poet the verse written on the picture.

In the side room we find a painting with Ariadne offering to Theseus the ball of thread. The figure of Theseus is one of the finest we know. In the triclinium we see the fresco with Orestes killing Neoptolemus, the son of Achilles, at Delphi. Neoptolemus has married the daugter of Menelaus, who was promised to Orestes. Besides the two heroes we see on the left an inhabitant of Delphi likewise piercing the bosom of Neoptolemus with his lance and a priestess fallen on the floor. In the rear Apollo in fury at the outrage to his sanctuary. The tripod and the temple signify the holiness of the place.

In the peristyle we find scenes of animal life, but while in the atrium the figures are small here they are nearly life-size. We see here lions, leopards, tigers, bulls and deer in combat and in flight. Only a bear is undisturbed by the others, he eats in all tranquillity a fruit, it seems a grape fruit. The wainscot is adorned with acanthus.

We will visit now two houses on the Nola Street. We begin with the house of

OBELLIUS FIRMUS.

The foundation of this house must be dated in the period of the conquest by Sulla and in spite of repeated reconstructions it has well preserved its original character. It covers nearly the entire Insula, only a very small house adjoins its southwest wall.

This house can be divided into three parts grouping themselves around two atria and the peristyle. As is usual each of the two atria has its own entrance with vestibulum and fauces. In the fauces of the second atrium were found 6 skeletons (four adults and two children), which are still in the place where

they were found. These bones are again an illustration of the letters of Pliny the Younger.

The principal atrium is an atrium tetrastylum, The columns are nearly 8 yards high: only the columns of the entrance to the Foro Triangolare are higher and the next to them in height are those of the house of Labyrinth and those of the house of the Silver Wedding. In the middle of the impluvium we see a plate of marble from which there spouted a jet of water which crossed another jet springing on the left from a statuette of a Satyr (now in the National Museum). A beautiful table of bluish marble (fig. 71) has supports in the

Fig. 71. Atrium in the house of Obellius Firmus.

form of lion's claws standing on a rectangular base. Better than in any other place we see here the small mouth of an underground channel. On the right of the impluvium we see a safe leaning towards the wall, its lid was broken in under the weight of the falling masses of ashes. A shrine is in the right corner of the atrium.

The distance between the two side-pillars of the door is greater below than at the top, as was the use in the Samnite time (an observation of Prof. Spano). The cubicula were very high but in the later epoch with the intention of winning more space the owner of the house constructed an entresol.

The tablinum is very spacious; the wall separating it from the peristyle was only one yard high, the upper part of the wall was constructed of wood as is proved by traces which have been found here. The originally wooden parts have been reconstructed with plaster. In the tablinum were found the disks of bronze with the head of a bull and rostrum; they served as hooks for curtains.

The fluted Doric columns surround the peristyle. On the basin we see the pipe with holes for jets. On the left we have a sundial. Two rooms behind the peristyle, i.e. on S.W. side, are splendidly decorated with frescoes. In the large room the architectural motives are beautiful. In the smaller is worthy of attention the figure of the priestess.

We now turn back into the tablinum of the smaller atrium whose walls are decorated with garlands. On the western part are small baths heated from the kitchen. In the kitchen we find a shrine with familiar representations, among them a scene of a banquet with six guests; the execution is very simple, it is possible that a house slave was here at work.

THE HOUSE OF THE CENTENARY

(Casa del Centenario)

IX, 8, 1/7.

The excavation of this house was begun in the year 1879, just 18 centuries after the eruption which destroyed the town; it is for this reason that the house is called « The House of the Centenary ».

Fig. 72. Atrium.

It is a large house which contains about 70 rooms, not counting those of the second story. It belongs rather to the ancient period: the atrium (fig. 72) for example is built of lime-stone.

The rooms are grouped round the two atria and one large peristyle; in the house besides the owner, lived several families to whom groups of rooms were let.

On the mosaic pavement of the fauces is represented a sea-monster. The paintings of the atrium are much damaged, which is a great pity, because they represent scenes from Greek tragedies.

In the left ala the attention of the visitor will be attracted by two representations in fresco of an image of Diana.

On either side of the tablinum is an oecus: in that on the left the walls are painted in black with very fine arabesques and small landscapes; the oecus on the right side is white. The visitor will admire the branches with very tiny miniature birds; the band which separates the wainscot is adorned with hunting scenes and very comic representations of dwarfs busy with the vintage.

The peristyle is almost square, the columns in two rows; we have here beautiful specimens of Ionic capitals (fig. 73). Close to the basin was discovered a bronze statue of the drunken Faun (fig. 74), i. e. the faun who has fallen back upon a goatskin filled with wine. The original is to be seen in the National Museum. The holes in the earth, traces of the stakes showed that the area of the peristyle was planted with grape vines, which are replanted now. We will go round the peristyle (fig. 75). In the room next the white oecus the pavement is of mosaic: the design is interesting — it is in the form of a swastika.

Fig. 73. The Ionic capitals of the peristyle.

Fig. 74. The basin and the statue of the peristyle.

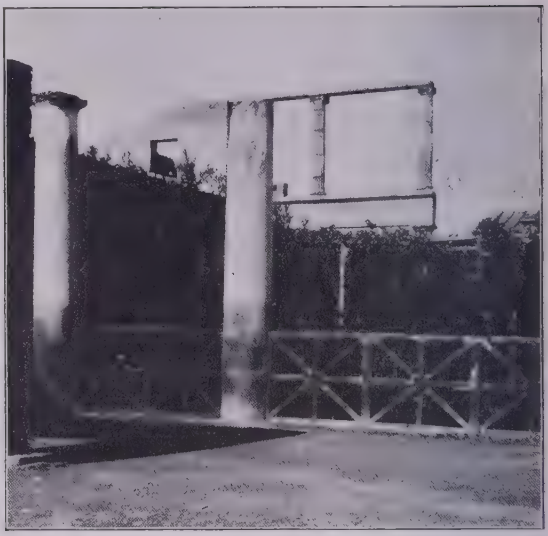


Fig. 75, The columns of the peristyle.

The most beautiful part is the south room connected with the Peristyle, We see here a court surrounded by an elevation or a large step, with a mosaic fountain in the centre. The wall-paintings represent hunting scenes and gardens with statues of sphinxes. The arrangement of the windows of the next room leads to the conclusion that this room was open to the skies. The visitor who is interested in technical questions, must enter the criptoporticus (a vaulted passage) with terracotta ventilators shaped like a chimney stack.

The last room on the south side is a triclinium (fig. 76) with a well preserved mosaic pavement.

Fig. 76. A view from the triclinium.

We will see very quickly the second part of the house, i. e. the west part. Beautiful were the private baths with large basin, then the tepidarium and caldarium with mosaic pavement, wall paintings, the niche of the caldarium adorned with a shell. We direct our steps along the corridor and we enter, left, another group of rooms, of which the largest was the triclinium; here are preserved pictures, Theseus, Silenus, Iphigenia.

We will take the left side of Nola Street, i. e. the south side. It is more comfortable to go by the main streets, so we reach the corner of Nola and Stabian Streets. On the north-west corner we see a fountain with a very rough relief of Hercules, a shrine and a water tower. The south-east corner is occupied by the Central Baths, but we must leave them and direct our steps to Stabian Street sloping towards the south. Once only we will stop: before

Fig. 77. The statuette of Silenus in the house of Marcus Lucretius.

the house of Marcus Lucretius. IX, 3, 5. In the rear of the house, at a higher level, is a little garden, the greater part of which is occupied by a round basin. The statue of Silenus is sheltered under a niche (fig. 77); the water used to flow over marble steps; here and there we see marble statuettes, a Satyr, a Pan, dogs, geese between the green bushes.

We turn at Abbondanza Street: the first edifice is

STABIAN BATHS

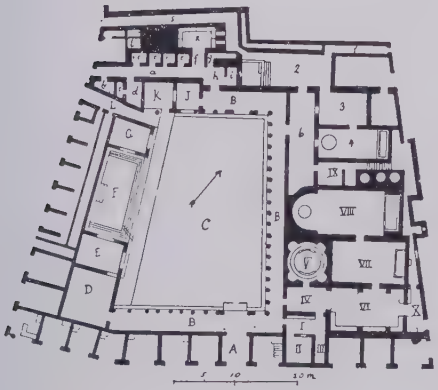


Fig. 86. — Plan of the Stabian Baths.

A. Main entrance.
B. Colonnade.
I-VIII. Men's baths.
IV. Anteroom.
V. Frigidarium
VI. Apodyterium.
VII. Tepidarium.
VIII. Caldarium.
C. Palaestra.
F. Swimming tank.
IX. Furnace room.
1-6. Women's baths
1, 5. Entrances.
2. Apodyterium.
3. Tepidarium.
4. Caldarium.

Fig. 78. From Mau-Kelsey Pompeii.

We enter the large palaestra, a place for exercise; two heavy stone balls were found here; they were used for a game resembling the modern ninepins. The colonnade surrounds the palaestra (fig. 79) on

Fig. 79. The eastern portico of the palaestra.

three sides; on the west side are a swimming tank (F) and a dressing room. The west wall is very elaborate in painted stucco: between the architectural motives are set mythological figures, for example

above the arched doorway Jupiter sits. (Fig. 80). Stucco reliefs are preserved on the other parts of the wall of the palaestra, for example Daedalus and Icarus.

On the north-side (fig. 81) are the small rooms (e, e) intended for private baths, — we believe they are the

Fig. 80. The stucco ornaments on the west wall,

most ancient part of the baths — of course they interest the scholar, but we shall visit the well preserved rooms.

We go into the men's baths. Through the anteroom (IV) with a stucco ceiling we come into *frigidarium* (V), a basin with cold water; the room is lighted by means of the round hole in the centre of the

domed ceiling. The walls with niches were painted to represent a garden, the ceiling a blue sky.

The purpose of the next oblong room (VI) is not difficult to guess: the row of small niches 5 3/4 feet above the floor served to hold the clothes of bathers; the benches were for the slaves who were waiting for

Fig. 81. The north side of the palaestra.

their masters. The ceiling is decorated in stucco: the Cupids, Bacchic figures, trophies are set in quadrangular, hexagonal and octagonal panels. Very careful are the stucco reliefs on the upper part of the east wall, where we see among other things Cupids riding on dolphins. The room is called *apodyterium.*

The caldarium (VIII) and the tepidarium (VII), i. e. the very hot bath and a tepid one were heated by means of hot air, which was introduced into the hollow floors and walls. The « hypocausis », a big furnace, was placed between two caldaria, one for men, one for women; it heated water in the boilers and also air, which was conveyed through broad flues between two floors and thence circulated in the double hollow walls. The tepidaria arranged on either side of the caldarium received the warm air, already considerably cooled also through the flues which were connected with the hollow floor of the caldaria.

The arrangement of the hollow floors and walls the visitor will understand after seeing it. The little brick pillars stand on the lower floor and support square tiles, which compose a second floor. The space between the pillars was filled by the hot air. Later this system was perfected: the brick pillars were replaced by small hollow terracotta pillars. The double walls were arranged by means of the *tegulae mammatae*, square tiles with conical projections, about two inches high, at each corner. The tiles were laid with the projections against the wall, — thus leaving a space on the inside.

Of the stucco ornaments are preserved in the tepidarium a few ships, very carefully executed above the basin. Besides the ships we see a figure of a man reading from a scroll. He might be a magistrate, or else one of these insolent poets, who would avail himself of the helpless position of a bather to compel him to listen. The caldarium is much damaged, but we can see very clearly the « viscus » of the heating.

Retracing our steps we go through the palaestra (c) into the women's baths. The apodyterium (2) is provided with a basin of cold water, which replaced the

frigidarium. The niches for clothes are here placed a little lower than in the men's baths in conformity to the smaller size of the women. Between the niches (on the east side) are *graffiti:* the ships are drawn by a child's hand. We suppose it to be the drawing of a boy because as a rule girls do not design ships as boys would do. And like now-a-days women used to take with them to the baths not only their daughters, but also their little sons. (fig. 82).

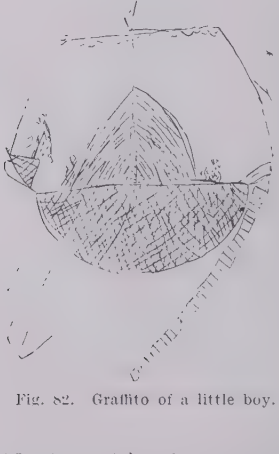


Fig. 82. Graffito of a little boy.

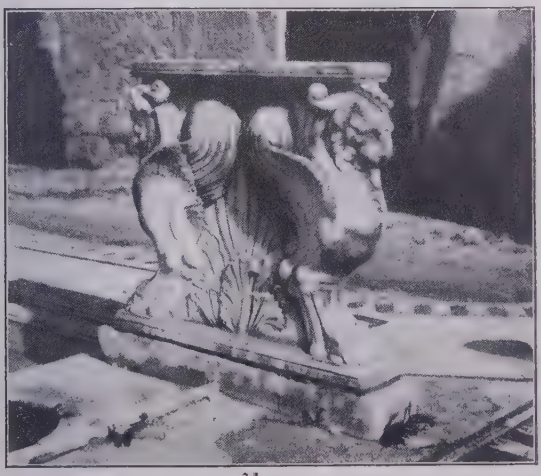
In the tepidarium (3) the arrangement of the hollow wall is very clear. By putting the hand into the hole next the door leading to the caldarium the form of the tiles can be felt.

In the caldarium (4) we see on the eastern side a large basin in which the warm water was in constant circulation by means of a special arrange-

ment, and a well preserved *labrum*, a refreshing cold water fountain. The stuccoes are very well preserved: on the lunette we see a sacrificial table, and a sacred tree.

Now we shall for a while go round the palaestra, to see the statue of Hermes, who among many other occupations would busy himself also with palaestra. We follow the smooth pavement with the raised margins; it is not forbidden to roll a stone ball and a visitor may test his strength.

Facing the baths is a beautiful house of **Cornelius Rufus;** in the atrium we see a marble table and a head of the proprietor, but we can spare no more than two minutes for this house. We are again at



Fig, 83. Table in the house of Cornelius Rufus, VIII, 4, 15,

the crossing of Abbondanza and Stabian Streets. We see here a fountain with a relief with mask (fig. 84), a water tower and a large hole of the canalisation under Abbondanza Street. We pass Stabian Street.

Fig. 84. The relief on the well,

On the left we see through the grating the columns of the atrium in the house of Epidius Rufus. Such atria with 12-14 columns (there are only three in Pompeii) are called *Corinthian*. (fig. 35).

We go to the

NEW EXCAVATIONS.

Fig. 85. The Corinthian atrium in the house of Epidius Rufus. IX, 1, 20.

NEW EXCAVATIONS

The most recent excavations have been made in the prolongation of the Strada dell'Abbondanza and the adjoining streets in a southern direction. We shall first go along the left side of the Strada dell'Abbondanza, where we see the doors in plaster (see page 37).

The visitor will be surprised to see an extraordinary number of inscriptions on the walls, and it must be mentioned here that originally many houses all over the town were covered with such inscriptions, but they disappeared with time under the influence of sun and weather. These inscriptions tell us that the election of the town magistrates i. e. two mayors, who were at the same time the supreme judges of the town, called *duumviri,* and two directors of police, called *aediles*, was of the greatest interest for the population of Pompeii.

Then we reach the workshop IX, 7, 7, which shows especially well preserved advertisement signs. On the first we see at the top Mercury with his attributes, departing speedily from a temple and below the representation of a shop: behind a table with a pair of shoes is sitting a very corpulent market-wife of a type very common to day ; at her side on the bench is a young man, perhaps a customer, in animated conversation with her. This part of the sign was much damaged by election-notices which had been painted over it. On the second sign at the top is Venus in her triumphal car with four elephants. The Goddess is richly adorned and wears a blue

dress. Eros is pressed close to her, one of the Cupids offers her a crown, another a palm branch. The front part of the car is shaped like the prow of a ship. Only two of the elephants are under the yoke, the two others are loosely attached; the splendid golden halters add much to the effect of the entire painting. On the left we see Fortune on a glass sphere, on the right a Genius with a cornucopia. On the lower part of this sign is represented a fullery; three men are occupied at the weaving stool; four half naked men are around a boiler under which we see a burning fire. The eighth figure is the owner of the shop, a **Verecundius** .spreading a piece of stuff.

XI, 7, 1. This is the shop with a wide entrance. On the left pillar is the Pompeian Venus with a Cupid as we see her represented on many occasions. The Goddess is dressed very sumptuously, her mantle is adorned with fringes and golden lace. The jewels are particularly carefully executed. On her left we see a flying Cupid with wreath, on her right another Cupid bears a palm branch. The Cupid who is standing holds a silver looking glass. On the right pillar is represented the procession of the same Goddess (some archeologists suppose it is Cybele). The statue of the Goddess is borne in a litter by four men who have just stopped before an altar between two candelabra. Among the crowd we observe two priests in white tunicae with purple stripes and two priestesses one in green the other in lilac dress. Further we see a player of the tympanon and another with the flute. In a small niche stands a marble head of Bacchus. The fresco on the architrave over the door shows the heads of four Gods: Apollo (or Helios), Jupiter, Mercury and Diana.

IX, II, 1. On the wall are represented twelve

deities, next but a little lower, four *magistri vici* elected organizers of popular feasts. Thanks to the inscription we know their names. On the altar are ashes of the last sacrifice.

IX, II, 2. Thermopolium (page 57) with utensils of bronze terracotta and glass. Particularly noticeable is a vessel shaped as a cock. The bronze boiler with a lid (fig. 86) is very well preserved. The elec-

Fig, 86. Thermopolium IX, II, 2.

toral programmes on the wall show that the women also had taken part in the electoral struggle.

On the next houses are reconstructed the half-columns of the second story. Prof. Pernice supposes that between these half columns were fitted glass

It is not permitted to take photographs in the New Excavations. I had to use for this chapter those of « Notizie degli scavi » and « Grafic ».

panes and that there were very elegant restaurants and shops.

IX, 13. The house No 5 bears the name **Casa delle origini di Roma** which has been given to it in consideration of the representations on both sides of the entrance. One of the pictures shows Romulus bearing the trophy of victory, and the other Aeneas with Anchises and Ascanius, in flight.

III, 2, 1. The house of **Trebius Valens**. Besides some election notices we see here an advertisement of some representations in the amphitheatre, which has been executed by the painter with special care. The election notice says « Trebius Valens dormis », (Trebius Valens are you sleeping?) and « Trebius Valens surge » (awaken!): Very amusing is also the graffito with the reflection: « If 1 could be the mistress here! »

Amongst the rooms surrounding the Tuscan atrium is a most interesting cubiculum. The place where the bed stood can be seen from the vaulting. The walls show painting of columns bearing architraves (second style). On the right from the fauces is a large triclinium showing graceful column and artificial birds on black ground (third style). In the tablinum with a great window looking on the peristyle we find on the walls the familiar garlands of grapes with goats springing to reach them. An andron leads into the peristyle. On the right we come into the baths consisting of two rooms: the apodyterium and caldarium, the last one heated from the kitchen. These rooms are interesting on account of the reconstructed ceiling and the niche for a lamp.

In the north part of the peristyle is a large triclinium with a round table and fountain. The columns bear the reconstructed roof. The walls are painted

in checker board style; a little Cupid is leaning against the bench. Very impressive is the reconstructed garden with a semicircular basin, around which runs a pipe with outlet for twelve water-jets.

III, 3, 6. This house is not a private house. It is a kind of **club or meeting room** for young people organised for some military purpose (Prof. M. Della Corte «Juventus»). The room opened on the street for almost the whole of its length. On both sides of the entrance are painted trophies. The closing of the grating is reconstructed, also a cupboard. The walls are red and divided into rectangular fields with a Victoria, all ten representations are a little different.

We turn to the left down a very narrow vicolo between the 3rd and 4th insulae. The house No 2 belonged to **Pinarius Cerialis.** Here have been found some half finished gems and a handle of ivory. The house is without an atrium and all the rooms are grouped around the peristyle. In the north part (on the left) is a room with a window opening into the peristyle. Opposite the window is a representation of Iphigenia in Tauris. The veiled Iphigenia bearing a wooden idol descends the steps of a temple accompanied by two priestesses. On the right are Orestes and Pylade behind dressed only in the chlamys and with hands bound behind them. On the left Toantes with an Asiatic soldier looks at the two prisoners.

We turn back to the Abbondanza Street. Houses 2 and 3 were occupied by two families, the **Epidii and Arrii**. The atrium is especially small and without impluvium, a miniature garden is behind it. Among the rooms which have been reconstructed with the most meticulous care we note especially a black triclinium and a yellow room which might be designated

as a tablinum. The paintings, where we see flying figures, are repetitions of familiar types. The most interesting among the rooms is the triclinium of the back part. The benches are very high and long. The walls are coloured in red and black adorned with birds and wreaths. The visitor can read the epigrams. In one is given the counsel not to look at the wife of another, in the second not quarrel... (fig. 87).

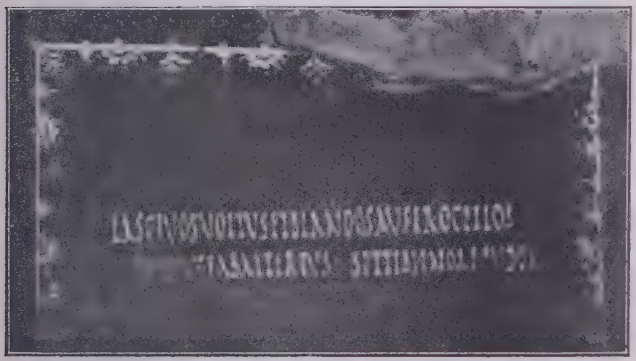


Fig. 87. Inscription in the tablinum in the house of Epidii and Arii.

Several rooms of the second floor are repaired and wooden staircases are reconstructed.

We are now at the end of this excavated way and it will be useful to ascend the declivity. From above you gain the best idea of the distribution of the new excavations and also of the amphitheatre.

We will now visit the right (south) side of the street.

II, 5, 2. House of **Loreius Tiburtinus**. In the impluvium is reconstructed the jet of water. In the

rooms surrounding the atrium we find well preserved paintings. The portrait of a young girl in the room on the right side is very fine, probably it is the daughter of the owner. Behind the atrium we enter a pseudo-peristyle and then, on a lower level, a large garden; it is crossed in two directions with water ways (the « *euripus* »). At the end of euripus is a *biclinium*. The table between the two beds stands on a high pedestal in the canal, which has behind it the niche of a mosaic fountain. Two masonry beds flank the fountain so forming a biclinium. Right and left of the fountain the frescoes represent Narcisse and Pyramis and Thisbe. On the bed we find the signature of the artist: *Lucius pinxit.*

The oecus opens into the portico. The paintings are distributed in two orders, the lower represents the scenes of the Iliad, the upper the scenes of the legends about deeds of Hercules. The names of the heroes are written in white Latin letters.

Beautiful is the room at the western end of the portico: we see the representations of two Horae (Seasons, page 96) and of the priest of Isis with the inscription **AMISUSIUS LoreiUS TIBURTinus;** it is supposed that he is the owner of the house.

The reconstructed garden is worthy of attention. On both sides of the euripus are statuettes one of these is probably a Muse. The animals are very interesting, especially a little dog. At the point where there begins the euripus which crosses the garden, we find a graceful shrine with four columns. The water comes from a mask of Oceanos; the frescoes represent Diana and Aktaeon. This longer *euripus* is interrupted by a kind of aedicula with a statue. The roots of big trees and bushes have been cast in plaster. The trellis with the grapes adds

to the charm of the garden and the visitor leaves it unwillingly (fig. 88).

We have no time to give attention to the row of thermopolia on this side of Abbondanza Street; we have seen enough of them. We must reach the

Fig. 88. Garden with an « euripus ».

narrow vicolo at the left where are the entrances to the house of **Ephebus (I, 7, 15-12)** to the house named after the beautiful bronze statue which the visitor has admired in the National Museum. The last owner of the house was **Publius Tegetus,** who must have been a rich man: the house is large and not without luxury, but very irregular, a result due to the fact that it is composed of two if not of three houses; three entrances on the same line speak suffic-

iently of this infringement of the ordinary plan. (fig. 89).

One of these entrances being quite superflous, was barricaded by means of a beam which is now cast in plaster (room 10 on the plan). But it is more inter-

Fig. 89. Plan of the house of Ephebus.

esting to examine the south part of the house and the visitor of his own accord will involuntarily direct his steps to a very attractive garden. The paintings are preserved on the benches of a triclinium of masonry with four angular columns. We see a landscape with sanctuaries, houses, porticoes, all vivified by human figures and animals. The pictures represent life at the time of the overflowing of the Nile. We notice the representation of a sanctuary of Isis Fortune (fig. 90). The statue of the Goddess is in a little temple, *naskos*. She holds in her left hand a cornucopia and in her right a patera. A woman

Fig. 90. Fresco on the triclinium of the house of Ephebus.

Fig. 91. Fresco on the triclinium of the house of Ephebus.

sacrifices on the altar. The sacred place is enclosed by a semicircular portico, behind it we see a group of trees. On the right side between two trees is a kind of shrine sheltering a statue which we cannot identify. The obelisk and the statue of an ibis complete the Egyptian character.

We notice a pigmy who turns a hydraulic ram with his feet. Very amusing is the representation of a banquet (fig. 91). Five clumsy persons are sitt-

Fig. 92. Shrine in the house of Ephebus.

ing on the triclinium in the open air. The triclinium is surrounded by a pergola at the right end of which is a half buried big vase (*dolium*) with two planted palm trees. A crocodile gives the impression of not being satisfied with the food he has received but of wanting more.

In the garden with a reconstructed fence is a set of herms; the visitor should not omit to note a basin and a little channel for watering. Very lovely is a nympheum on the rear wall; the roof of the niche is supported by two Ionic columns. The frieze is in stucco, we recognize a figure of Diana between two stags. The vault is shaped like a shell. The statuette (perhaps Venus) also holds a shell.

We leave the garden. On the left of the triclinium is a beatiful shrine (fig. 92); as a consequence of reconstruction its position is now somewhat out of the way. We must take a glimpse at the triclinium with the most beautiful marble floor in the town. The paintings are elegant but we see nothing that is new to us for we have seen flying couples in the house ef Vettii.

We leave the house, retrace our steps to the vicolo, turn to the left and continue our examination of the houses on Abbondanza Street. The first little house I, 7, 7, belonged to the priest **Amandus**.

In this case, on the contrary the owner was obliged to yield a part of his house to his neighbours and to satisfy himself with a very littte dwelling. The house was very densely inhabited; there have been found nine skeletons. The fauces are uncommonly long. On the right side is a monochrom design: we discern two fighters and two horsemen, with inscriptions

Spartacus and *Pheli*..... above the latter. This design, which is from an older epoch was later covered with a new couche, or probably couches of stucco which dropped and left it bare. The meaning

Fig. 93. Fresco in the house of Amandus.

of the design is a matter of scholastic dispute. On the right is a triclinium with beautiful pictures, — Hercules in the garden of the Esperides (the best representation of this subject); Galathea and Polypem; and the death of Icarus. We have in the last picture a beautiful representation of a fortified maritime town (fig. 93). The peristyle was overshadowed by a big tree.

We have only one minute to enter the house VII, 7, 3, a very small but very pretty dwelling with a tiny interior garden. We next enter the house of

Pasquius Proculus (I, 7, 1.).

A beautiful mosaic on the floor of the fauces represents a dog; it is the fourth dog in mosaic found in Pompeii and all four are different. The mosaic floor of the atrium is divided into squares with representations of different kinds of animals and birds. Extreme care has been exercised in the reconstruction of the peristyle with its surrounding rooms where there are also mosaic floors. It is very pleasant to take a look from its south side. We get a good view of the house of Ephebus and Amphitheatre Street with its turning. A big clay vase in the atrium is worthy of attention and respect, — thanks to it the identity of the owner of the house was established.

The vicolo on the left was evidently privately owned being accessible only to those dwelling in the house of *Pasquius Proculus;* it was closed by the gate We will go through this vicolo to the strada dell'Anfiteatro where excavations are now being executed.

We will enter the house of *L.* **Ceius Secundus** (Casa della Caccia). The atrium tetrastylum has been reconstructed. In the pseudo-peristyle are representations of hunting (« caccia ») scenes. Very interesting is the landscape of the Nile and Pyramids.

We retrace our steps and enter the house of **Criptoporticus** I, 6, 2.

We direct our steps through fauces, atrium and a small peristyle and descend to the cryptoporticus, which surrounds a garden on three sides and receives its light through wide windows. In the corridor on the right of the staircase (that to the north of the garden) are the plaster casts of the people who perished here; a very tragic and at the same time touching impression is given by a woman embracing a girl.

The frieze gives a sequence of scenes from the Iliad, the names of heroes being written in Greek. Very beautiful is the woman's head in the eastern corridor. Along this corridor are disposed four rooms; between the excellent paintings are those of sacred landscapes. At the end of the corridor is a kind of vestibulum, on the left of which is a large triclinium; the two rooms were separated by a heavy curtain, the place of which is marked by a stucco arch on the ceiling and a mosaic stripe on the floor. The paintings were partially destroyed in the last period of Pompeii when the corridor and connecting rooms were transformed into a storehouse or wine cellar. Prof. Rostovtzeff has identified this triclinium as a « Mystic room ». Every picture in it is closely connected with Dionisiac rites (« Mystic Italy », 1927). On the frieze we see pictures in an imitated wooden frame with wooden doors, a kind of triptych. On the right side is a well preserved picture representing a sacrificial table with a basket full of fruit; to the left stands a cock. The first picture on the left represents the Sacred Wedding: the young girl is seated in a two wheeled cart drawn by two women, one young, the other old. Behind is a girl-attendant, dressing the hair of the bride. The group is preceded by a dancing Maenad

playing the double flute. All the Caryatides are figures of the Dionisiac cycle: there are a Maenad with cymbals, Silenus with a double flute, Satyr with a syrinx.

We leave the underground rooms and ascend the portico with a big very well preserved triclinium, painted in red.

I, 6, 3 is the shop of the coppersmith **Verus.** Here have been found many objects which have been placed along the walls. We see pastry moulds, lamps, vases. It was also possible to reconstruct a *groma*, the surveying instrument (Prof. Della Corte and Ing. Jacono).

I, 6, 4. On the right of the atrium is a niche (closed), where we find a frieze in stucco of about 6 inches high with white figures which represent the death of Hector. He has fallen on his knees, his family is watching the scene from the town wall; Priam brings gifts on his chariot to ransom the body of his son; he himself is kneeling before Achilles. (fig. 94).

Fig. 94. Bas-relief in the house I, 6, 4 (« House of Homer »).

The house has a second atrium to which leads a small corridor. Left of it is a triclinium with the representation of two big elephants.

In I, 6, 7, we find a *Fullonica* (dye-shop) which gives us the best idea of the installation and the management of that profession. Good work has been done in reconstructing the door with the extraordinarily large lock. On the left, from entrance have been found the remains of a pressing table (prelum). We gain the best impression of such a press by examining the frieze with the little Cupids working as fullers in the triclinium in the house of Vettii (page 85) and also the paintings formerly in the fullonica of the Strada di Mercurio and now in the National Museum. The rooms surrounding the atrium offer no special interest: we see gryphons, eagles etc., on a dark-red ground. The impluvium had been transformed into a large basin. The small garden has been reconstructed, with its « metulae » of laurel (represented on the wainscot in the peristyle of the house of Vettii). The south-east part of the house is occupied by three large vats which are connected the one with the other. On the borders are little porringers where the material was stamped with the feet; the arrangement where the fullers put their arms is still to be seen. The stuff was dried on the second story.

I, 6, 11. It is a beautiful house with an oblong atrium. The partition-walls are adorned by the finest frescoes on blue and yellow ground. The wainscot is red. The seven pictures of the middle of the walls are the scenes of the ancient drama; three of these are very well preserved but not yet identified, it is possible they illustrate a drama which did not reach us.

The round table on the impluvium is one of the most remarkable finds in Pompeii: the inscriptions on the legs shaped as lion's head and feet tell us that it was made for P. Casca Longus; he was one of the murderers of Julius Caesar. We can suppose that this table reached the house of a rich merchant of Pompeii after the selling by auction of the furniture of the murderers.

The atrium is surrounded by five cubicula. In one of these, coloured in yellow the ceiling is reconstructed. The peristyle is almost destroyed by the people who came after the catastrophy searching for things or by the archaeologists of the XVIII century.

We will stop for just a moment at the shop of the smith (12). Here have been found many agricultural instruments, including sickles, also keys, lock, strigils, chains and irons for the slaves (page 62).

THE THEATRES

We enter the Small Theatre. The inscription tells us that it had a roof (it was a « theatrum tectum »), and that it had been constructed by GAIUS QUINCTIUS VALGUS. This name is not unknown, — Cicero mentions this Quinctius Valgus as a not over scrupulous man who had acquired his wealth during the troubled times of terror under the dictatorship of Sulla. Most probably he was one of the leaders of the colony founded by Sulla at Pompeii and hoped that his generosity would cast his former misdeeds into oblivion. It is very interesting to note that this same

man was partly responsible for building the amphitheatre. The roof of the Small Theatre is evidence that in it were held musical entertainments and declamations, that it was in fact a kind of « Concert Hall » for performances of a higher order while the shows of the amphitheatre gratified the lowest instincts of the crowd. The amphitheatre could seat twenty thousand people, the covered theatre fifteen hundred only — figures which are sufficiently eloquent. It is however not impossible that the same persons attended both the concerts and the bloody fights of the gladiators.

The Small Theatre is a masterpiece of architectural skill. The architect had at his disposal nothing but a small square; in it he contrived to create a stage and a semicircular construction for the spectators. The visitor who happens to be an architect will not overlook two wall stairs leading to the upper rows on the back wall. The decurions sat on special seats placed on the wide lower part of the cavea or auditorium steps. These were separated from the upper seats by a marble parapet, behind which is a passage at each end of the *cavea*, to which access is gained by semicircular steps. Both ends of the parapet are adorned with a lion's paw in tufa, and the two sloping walls bounding the « cavea » are each decorated with a kneeling Atlas. The cavea, by means of four stairways, is partitioned into five wedge-shaped divisions (*cunei*). The pavement of the *orchestra* is made of flags of coloured marble. The inscription in bronze letters mentions a benefactor who gave money for the pavement. A vaulted passage on each side supports the tribunes the seats of which were reserved for specially honoured people.

We are now in the large peristyle of the **Gladia-**

tor's Barracks, which formerly belonged to the theatre. The porticoes enclosed a large *area* and served as a substitute for our modern foyer. Performances were preceeded by a parade in which the magistrates and the organizers of the spectacle and the actors all took part. The procession entered by the large portal of the Forum Triangular (see map), passed under its east portico, descended the broad stairway, proceeded under the porticoes surrounding the court and ascended the stage through the wide doorway on the east side. In Nero's time gladiatorial fights outdid other shows in popularity and this beautiful colonnade was converted into barracks for the gladiators.

Turning to the right and passing under the vaulted passage, *parodos* we come to the orchestra of the **Large Theatre.** It was constructed probably in the II century B.C., but was almost entirely rebuilt in the time of Augustus by two Holconii. We have two inscriptions mentioning these benefactors. The fragments of the first are to be seen on the stage on a slab of marble; the second, in bronze letters, of which only the engraving is on the lowest seat of the media cavea; (fig. 95) the bronze letters are lost.

The *cavea* is the same shape as the smaller theatre, but the arrangement of the seats in three semicircular sections is clearer: the lowest, (*ima cavea*), has four tiers, on which were placed the seats of double width used by the decurions (see the curved bisellium on the funeral-monument page 63); the middle cavea contained twenty rows. The upper cavea, corresponding to the modern gallery, and supported by a vault over the corridor, contained not more than four rows of seats. As for the stage, it was almost entirely rebuilt in Imperial times. The rear wall of the stage represented, as generally in

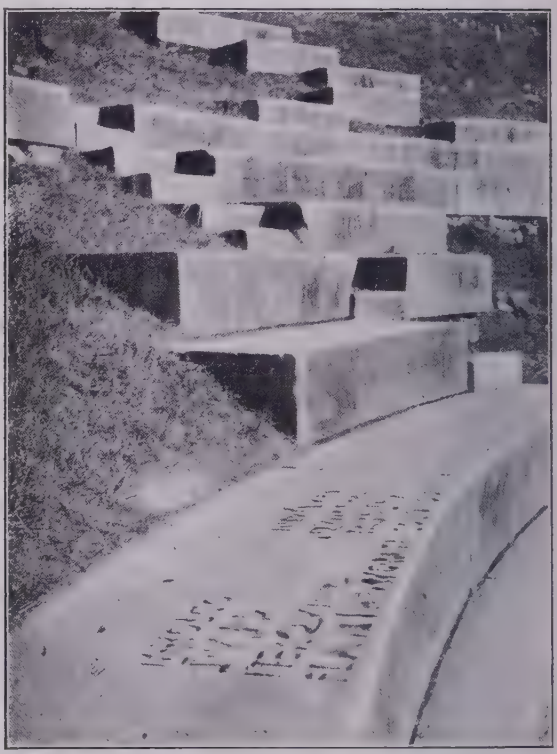


Fig. 95 Caven. The traces left by the bronze letters of the inscription.

ancient theatres, the front of a palace with three entrances. The floor was wooden; the curtain was not let down from above, but raised from below. The three short flights of steps leading from the

orchestra to the stage were for the use of actors who played the part of persons arriving from a distance — such was the tradition. There are but few traces of the arrangements for the changing of scenery (*scaena versili*).

We leave through the western parodos (which like the eastern passage supported a tribune), and find ourselves behind the stage. Directing our steps to the broad stairway, we ascend the *Foro Triangolare*, where there are the ruins of a large *Greek Temple*. The name given to this place by the archaeologists of XVIII century as « Foro Triangolare » is wrong. It was not a forum (page 44) but a kind of Acropol, a kind of « holy place » the greater part of which occupied the « holy grove » of the Temple.

In front of the steps leading to the podium of the temple is a rectangular enclosure of which the actual significance has been a matter of controversy: it was perhaps the tomb of the legendary founder of the city. We notice three very ancient altars, and also a holy well, the circular roof of which was supported by columns, the constructions recalling the « Tholos » of the Macellum (page 51). Behind the temple we see a « schola » or semicular bench, from which the ancient inhabitants admired the beautiful panorama, and the visitor of to-day cannot do better than follow their example (fig. 96).

From the porticoes surrounding this forum three columns only are preserved. Before the entrance is a fine basin of marble (fig. 97), from the centre of which sprang a jet of water. The inscribed pedestal supported a statue of Marcellus, nephew of Augustus. Before leaving the Forum we must admire the beautiful columns, the highest in the town, of its portal.

Fig. 96. The « Schola ».

We are now in the **Strada dell'Iside,** where we shall examine the Temple of Isis. But on our way to the Temple let us look at the *palaestra* — exercise hall — a court-yard surrounded by porticoes. The visitor will readily recognize from the tufa columns, that the hall belongs to the very ancient period of the city. Probably the winner in the games would ascend the steps to receive his crown. In this palaestra was found

the beautiful statue of the Doryphoros, now in the National Museum.

The east wall separates the palaestra from the **Temple of Isis**. It belongs to a later period when

Fig. 97. The fountain.

the eastern portico of the palaestra was given to the Temple of Isis so that it might be enlarged. The next entrance is to the Temple.

The inscription above the door is a copy; the original is in the National Museum. It informs us that after the earthquake Numerius Popidius Celsinus at his own expense rebuilt the Temple of Isis from its

foundations. The family of the Popidii was one of the richest and most influential in the town. As the benefactor was only 6 years old, his parents evidently wished to place him under the special protection of the omnipotent goddess, whilst on the other hand, when grown up, it would mean admiration and respect from the whole town.

Fig. 98. The Temple of Isis.

We have the mere skeleton of the temple, which has been excavated in the XVIIIth century. An entire room of the National Museum is allotted to the frescoes and objects found in it. The temple has no particular style — it is not Egyptian, nor Greek nor Roman. The podium is high, the cella very narrow. A basement of masonry about six feet high,

extends across the back of the cella, on which were placed the statues of Isis and Osiris. Statues of these divinities stood also in the niches on either side of the front of the temple. The statues have not been found; probably they were carried off by the priests at the beginning of the eruption. A narrow stairway at the left of the temple led to a side door opening into the cella: it was for the priests, who thus could ascend the cella without being seen by the worshippers gathered in the court. In the latter we notice several altars, a pit for the remains of sacrifices, now covered with a grating, and the so-called purgatorium. This is an enclosure having the appearance of a small temple; a flight of steps leads to an underground chamber, where was kept holy ritual water. Various stucco ornaments are preserved on the walls of the sacellum. Above the entrance is a vase with a kneeling figure on either side. On the one side we see Perseus rescuing Andromeda and on either side flying Cupids, one bearing a box of incense.

It is interesting to look at the rear wall of the temple: on either side of a niche, which contained a statue of Bacchus, there are human ears moulded in stucco (one has fallen off): they are symbolical of the god listening to the prayers of his worshippers.

Arches separate the temple from the hall of Mysteries, now deprived of all interest on account of its bare walls. The next room, in which initiations took place, is also of slight interest.

Now we must decide as to our way back. The shortest way is to go back along the Strada dell'Iside. Turning to the right into the Strada dei Teatri, and proceeding towards the Forum, by the Strada dell'Abbondanza. On the road, opposite the Edifice of Eumachia which (page 46) has its longer side along

the Strada dell'Abbondanza, the visitor can see the beautiful mosaics of the house of the « Wild boar » (Casa del Cinghiale). Then crossing the southern part of the Forum we leave the town by the Strada Marina. But if we have at our disposal another seven to ten minutes, we may proceed south by the Vicolo della Regina and on the way, almost at the end of the vicolo, we can look at the paintings of the **Private Palaestra** (VIII, 2, 23). Keeping to the right, by the Strada delle Scuole, we reach the south part of the Forum and then, by the Via Marina, return to the Porta Marina.

Should the visitor however intend returning to Naples by the electric railway (Circumvesuviana), he must turn to the right on leaving the Temple of Isis, and then to the left, following the Strada Stabiana to where it joins Strada di Nola, which eads to the station. (Sea gate, fig. 19)

Fig. 99 Stucco-ornament on the façade of the Temple of Isis.

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The illustrations besides **1, 2, 13, 19, 53, 54, 86-94** are the photographs of the author.

The designs **11, 14, 67, 69** are executed at especial order of the author by the painter Svirjdinsky.

ERRATA

As this book is written by a Russian and the compositors are Italian, to have it quite without errata would be an unattainable ideal. If the mistakes are but few that fact is due to the kindness of the author's English and American friends. As Dr. Salmon had to leave Rome for Canada the second part of the book was corrected by Miss Wallace.

						For	Read
12	page	17	line	from	top :	as his	is superfluous
18	»	18	»	»	»	,	.
35	»	2	»	»	foot :	.	,
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93	»	1	»	»	»	is omitted *north*	portico
96	»	9	»	»	»	carryihg	carrying
97	»	8	»	»	»	is omitted	*remains*
126	»	2	»	»	foot :	(fig. 35)	(fig. 85)
129	»	12	»	»	»	archeologists	archaeologist
131	»	20	»	»	»	1	I

To these errata must be added a few irregular divisions of the words.

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The visitor can orientate himself easily: Vesuvius is on the North and it is seen from all parts of the town.

In order to orientate better, the town is divided into regions, the ragions are divided into isles. The isle is a space surrounded on all sides by streets and lanes. There are very few houses which occupy the whole isle, for example the house of the Faun and the house of Pansa. Every entrance has its number, for example house of Vettii: Regio VI, Isle 15, entrance I. House of the Golden Cupids: Regio VI, Isle 16, entrance 7. Because most houses have two entrances, the main entrance and the back passage «posticum» the majority of the houses have two numbers: the main entrance of the house of the Golden Eros bears the number 7, the posticum 38. We shall see that some houses have two atria and as a consequence two main entrances, for example the house of the Faun, of the Labyrinth, of Obellius Firmus.

Some of the houses were wrongly named, for example the house of Pansa belonged to Cn. Alleius Nigidius Vaccula, the house of Sallustius to A. Cossius Libanus. But we have left intentionally the wrong names as they are so well known and the guardians are accustomed to these names.

The archaeologists supposed that the narrow street from east to west, i. e. parallel to Nola and Abbondanza Streets, led to the amphitheatre, and named it after its crossing with Stabian Street, «Strada dell'anfiteatro», but contrary to expectation the street turns in a northern direction and crosses Abbondanza Street (the first part of this street is named «Strada dell'Iside»).

The visitor coming to Pompeii by the electric railway, «Circumvesuviana» can see the town in the following order: house of Obellius Firmus, Lucretius Fronto, Silver Wedding, Golden Cupidis, Vettii, Faun, Temple of Fortune, Forum, Temple of Apollo, and Basilica: turn down Abbondanza Street, Stabian Baths, New Excavations. It is possible to leave by the Gate of the Amphtiheatre or go through Stabian Street and then turn down to the Nola Street leading to the Station.

Of the nine regions only three are entirely excavated: VI, VII, and VIII.

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